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STAR WARS

ISSUE 85

INSIDER

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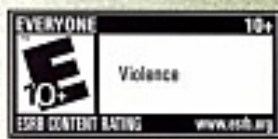
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By Brett Rector

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What a Rush

Last year at this time I recall being very restless. The first trailer for *Revenge of the Sith* had just aired and the official push toward May 19 had just begun. The movie event of a lifetime was only a few short months away, and I, like most of you, couldn't wait to see the saga finally completed. In March 2005, Celebration III kicked up my anticipation even more, especially after seeing Producer Rick McCallum's spectacular presentation.

Before you knew it the day was upon us—and it was pure *Star Wars* bliss.

Of course, it wasn't long afterward that people began to get a craving for a six-movie marathon, and we all patiently waited to find out when the DVD was coming to our galaxy. Well, the wait is now over, and people the world over are beginning to lose sleep, myself included.

I couldn't get home fast enough on November 1. Like a lot of you, I had to see *Sith* again before diving into the marathon stretch (I even cued up *Clone Wars* Volume 1 and logged onto *starwars.com* to watch Volume 2, just to have the total experience). By the end of it all I felt an urge to do it again, but decided it was time to get a little sleep.

Bottom line, seeing the whole saga from beginning to end really gave me a new perspective on the *Star Wars* myth, for better and worse.

On the one hand, I really felt satisfied. It was moving to see Obi-Wan and Anakin's relationship grow from Master and Padawan to brothers in the Jedi Order to its tragic collapse—their bond was real, and Ewan and Hayden did a great job in conveying that bond. Despite the moments where they bickered, you could genuinely feel that each cared about the other. Sure, Anakin would lament that everyone, including Kenobi, was jealous of his power, but it still didn't diminish how Anakin felt toward his Master. And like an older sibling, Obi-Wan wanted nothing but the best for Anakin, even when he was being overly critical of the young Padawan. Because of the bond they created, the duel in *A New Hope* seemed that much more impactful, and now we all finally understand what Vader meant when he said, "We meet again, at last. When I left you I was but the learner, now I am the master."

Conversely, the prequels demystified some aspects of the first trilogy. Most notably, Darth Vader didn't seem as horrific to me as he did when I first saw *Star Wars*. Instead of outright fearing him, I felt sorry for him. I came to recognize that his menacing persona was one borne out of necessity; because of that I ceased to see him as a being of pure evil. He had become a tragic figure whose one big mistake was using poor judgment, which forced him to travel a path paved with solitude and loneliness. I also felt more empathy for Obi-Wan; not only did he lose his best friend, he lost his "family" when the Jedi were hunted down and killed by the Emperor's minions.

Like almost anything in life, though, there's a positive and a negative side, and rarely do we get to have our cake and eat it too. However, I clearly feel what we all gained through the telling of the whole story outweighs what was sacrificed in doing so. It gives us a chance to see what a masterful storyteller George Lucas is (if there were any doubt) and to realize that the completion of the saga was the end of a cinematic marvel, the likes of which may never happen again—at least not during my lifetime.

Brett Rector, Editor-in-Chief



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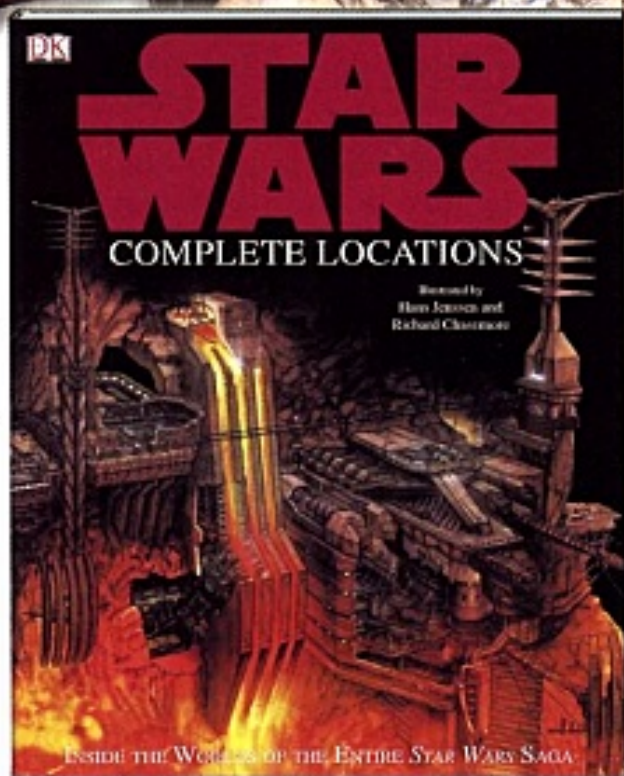
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Star Wars Insider, January/February 2006, (USPS 003-007), (ISSN 1041-5122), is published bimonthly for \$39.95 by IDG Communications, Inc., 555 12th Street, Suite 1100, Oakland, CA 94607, 800-768-2700, insider.starwars.com. An IDG Company: The World's Leader in Information Services and Information Technology. Periodical postage paid at Oakland, CA, and at additional mailing offices. POSTMASTER: Send address changes to Star Wars Insider, P.O. Box 37067, Boise, ID 83707-0667. Change of address: Please send old label and new address to Star Wars Insider, P.O. Box 37067, Boise, ID 83707-0667. Foreign and Canadian orders must be prepaid in U.S. dollars on a U.S. bank and must include \$10 for Canadian delivery. Canadian GST # R123 304 347. Agreement number 406740021, as signed by Canada Post. Return undeliverable Canadian addresses to: P.O. Box 1832, Windsor, ONT N9A 7C8. Printed in the U.S.A.

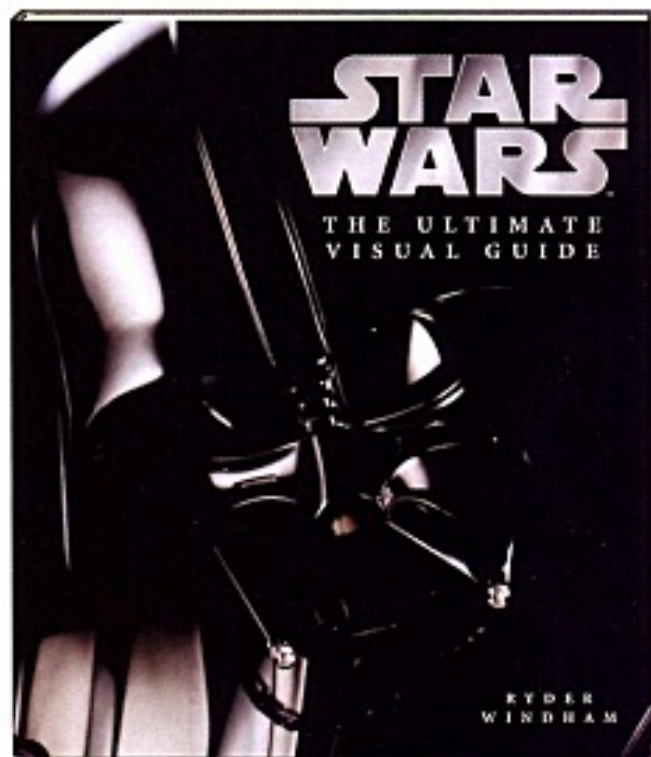
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Like Apprentice, Like Master? The Cameo that Almost Was

VOS THIS ABOUT QUINLAN?

First off, I wanna say your magazine is the best ever! You guys rock! This is my first year subscribing, but I've been reading it for the past three years. My question is, in the *Revenge of the Sith* graphic novel, there is a scene depicting the death of Quinlan Vos (my favorite character). I was wondering if this scene was ever going to be filmed, and if so, maybe you could post a photo? May the Force be with you.

—Matthew Vos, via Internet

Hey, thanks a bunch for the compliments, and congratulations on becoming a subscriber—we look forward to serving all your Star Wars needs for years to come. As for a scene in *Revenge of the Sith* involving Quinlan Vos, yes, there were initial plans to include him as one of the Jedi characters on the battlefield of Kashyyyk, the Wookiee homeworld. Costume Archivist and Supervisor Gillian Libbert began putting together a costume folder for Vos with the help of Set Diary Master Pablo Hidalgo, but that's as far as it went—no one was cast, therefore no shots of the character exist...well, nothing else besides his mug plastered in the *Star Wars Republic* comic books.

THE ART OF STAR WARS

I really enjoyed your article on Star Wars-influenced street art (*Insider* #83), more so because I had just returned from a trip to Rome. While there, I noticed the huge presence the medium has in Europe. I remember commenting to someone about the variety of techniques employed, from full-on spray paint to stenciling, and joking about the "lazy" artists who premade their tags on stickers, which they could easily slap in place before running in fear of being caught.

—Ryan McKinley, Edmond, OK

Every now and again, we like to print a feature that is uniquely Star Wars but that deviates from the norm. And while *Insider* doesn't condone defacing property of any kind, we liked the energy and style of the article, and we're glad you did, too. Big kudos to Bonnie Burton, who is a content producer for *starwars.com*, on writing such a superb piece, as well as to Tristan Manco for providing the great photos.

OBI-WAN IS THE MAN

Hey there! I really love the new look of the magazine! I was a little skeptical at first until I found out that the crossword was being brought back. Honestly, though, everything about *Insider* is awesome.

I really loved the Guide to the "Grand Army of the Republic" in Issue 84. It hit the spot! Stormtroopers had always been some of my favorite characters, and since the prequels (as you would expect) the clone troopers have also become a favorite. It was great to read about each one.

Now, I'm sure that like me everyone's new favorite character is Obi-Wan Kenobi, especially after seeing *Revenge of the Sith*. Is there any chance we might get an official story as to what exactly he did during the 20 years between Episodes III and IV? I would like to think that he didn't just sit on his little hovel pondering on how to become a Force spirit. The same

with Yoda I might add. Keep up the good work, and I will keep reading it!

Thanks, and may the Force be with you!
—Kelly Dean Holman, via Internet

We here at *Insider*, as well as many other readers, couldn't agree more. The guide to the GAR was a fantastic article and one of the best we've had the privilege to publish. As Editor-in-Chief Brett Rector pointed out in his ed letter in Issue 84, the stormtroopers (including clone troopers) are some of his favorite characters, too.

As for Obi-Wan Kenobi, there is no doubt that he is the man. Ewan McGregor delivered a lights-out performance and really added depth to an already deep character. As for continued tales about what he's doing between *Revenge of the Sith* and *A New Hope*, fans can pick up Scholastic's *The Last of the Jedi* series by Jude Watson. Books one and two tell the story of Obi-Wan's first post Episode III adventure.



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NOT ALL CLONES LOOK ALIKE

*I love the new and improved magazine! I enjoy going to my mailbox and shuffling through the bills and junk mail to find this most excellent piece of escapism. Anyway, I noticed there are a few clone troopers in *Revenge of the Sith* that don't look alike. Are my eyes deceiving me? Shouldn't they resemble Jango Fett? Are they possibly from a new clone template that will make up the stormtrooper ranks?*

—Joseph Horning, via Internet

You are certainly correct in your assumption that the clones are supposed to resemble Jango. However, the reason they look different at times is because some are older than others. Just like we don't all come into this world as fully grown adults, clones go through a period of maturation, or aging. It just so happens that they age quicker than normal folk.

CLONES AND MEN, FIGHTING TOGETHER

*I must say I was a little surprised by the editor's letter in issue 84. Why is there so much confusion about this? The answer is very simple: The stormtroopers we all came to love in *A New Hope* were not clones! We have to keep in mind that it was almost 20 years after *Revenge of the Sith*. Those clones of Jango were grown men (Jango's age) in *Attack of the Clones*, and they would have been far too old by the time *A New Hope* came along to still be in service. At that point, the Empire was drafting men into service with a perfect example being Davin Felth. Who knows, if Luke had never met Ben and if he had not been a good pilot, he could have ended up being a stormtrooper. Love your mag!*

—James Ross, via Internet

Hey, what do you know—a chance for a little debate. While our astute editor-in-chief may not have fully clarified his thoughts, he was definitely correct in saying that clones were used by the Empire to fill out the stormtrooper ranks by the time of Episode IV. You make a very valid point in saying that the clones from Episode II would be a bit old to still be in service. However, it's a bit shortsighted of you to think that the Emperor wouldn't seek out other DNA donors, which he did. And while there were some stormtroopers who were human, like Davin Felth, the majority of them were clones. As an aside, most of the humans recruited by the Empire were to be made officers and pilots, not infantry, so it's doubtful Luke would have ended up on the front lines had he joined.

IN SPACE, CAN ANYONE HEAR THE MUSIC?

*The story of Star Wars has always been told through music as much as through action. The *Revenge of the Sith* Soundtrack is a shining example of expressive emotion through music, but there is so much of it left out of the soundtrack release! Is there going to be an extended or full soundtrack release like there was for *The Phantom Menace*? If not, could you please put a ysalmiri in someone's ear?*

—Chris Morningstar, York, PA

For starters, we're really disappointed that you don't know the answer already, seeing as how Mr. Steve Sansweet replied to a reader just last issue in "Scouting the Galaxy" regarding this very thing. However, we here at Insider are not only benevolent but also very accommodating, and will respond in kind (in case anyone else out there forgot to read Sansweet's column). Unfortunately, Sony has no plans at this time to release an extended soundtrack for *Revenge of the Sith*, so we ask that everyone out there who's holding their breath to please exhale. Having said that, there is certainly a possibility for an extended soundtrack sometime in the future, just not at this moment.

EVERYWHERE AND NOWHERE

*I wanted to say that I think your magazine is great, and I particularly love the Ask the Master section. In issue 84, you had an article in *Best of Hyperspace* titled "The Cruel Fate of Shaak Ti." What I don't understand is how did Shaak Ti get to be on the *Invisible Hand*? In *Clone Wars* Volume 2, Grievous binds her up and leaves her hanging while he leaves Coruscant with his captive, Chancellor Palpatine. If you could unravel this mystery for me, I would be very grateful. Also, will the deleted scene where Anakin kills Shaak Ti be on the DVD, or will it be the better known scene of Grievous killing her?*

—Xavier Moss, Oviedo, FL

While it may seem like a mystery, there really is a simple answer: For all intents and purposes, Shaak Ti was never on the *Invisible Hand*. During production on Episode III, Director George Lucas decided to effectively cut the scene with the Jedi as Grievous' captive in favor of moving the story along, with the feeling being that the action should be centered around Anakin and Obi-Wan's rescue attempt. As for what's on the DVD, you will have to wait until you get to our cover feature (starting on page 20) to see which scene made it onto Disc Two.

BRING ON THE CLONES!

Brilliance, pure brilliance! That is what I have to say about the "Guide to the Grand Army of the Republic" (Insider #84). I found it informative and very entertaining. I did notice that the Galactic Marines received only marginal attention. I went to the starwars.com databank to learn more about them and found nothing. What else can you tell me about these awesome-looking troops? Will the databank be updated soon with information about them? Keep up the good work, and thanks for making the galaxy a more informed place.

—Michael Rankine, Asheville, NC

While we are certainly glad that you thoroughly enjoyed the feature, we're a bit puzzled. The Galactic Marines received a goodly amount of attention in the feature as Karen and Ryan laid out who they were and what their role was in the conflict—basically to go in on a moment's notice and serve as a rapid reaction force. They also served in other capacities as necessary, such as being a part of Commander Gree's 41st Elite. There's also a small bit of information on starwars.com about the Galactic Marines in Commander Barcra's databank entry where they are said to be one of the most feared and versatile units. But who knows—maybe there will be a story about them in an upcoming novel or comic book. As we all know, anything is possible in the Star Wars galaxy.

DID SOMEONE SAY, "SPECIAL EDITION"?

*Ever since I saw *Revenge of the Sith*, and especially now since I heard that the DVD will be released on November 1, I've had one question: Will there be a special edition DVD set for all six episodes of the Star Wars series coming out before Christmas?*

—Patrick Dowd, via Internet

This has to be the most asked question we've received so far this month. However, the answer you are about to receive isn't a favorable one. According to the powers that be at Lucasfilm, there are no immediate plans to release such a collection. The reason being is that Lucasfilm is concentrating all its efforts on promoting *Revenge of the Sith*. However, we wouldn't discount the possibility that such a set might be released sometime in the future. Along those same lines, Lucasfilm has confirmed that Episode III will not be released on VHS in the U.S. like its prequel counterparts. So for those who haven't upgraded to DVD yet, now would be a great time to do so.

STAR WARS CLONE WARS

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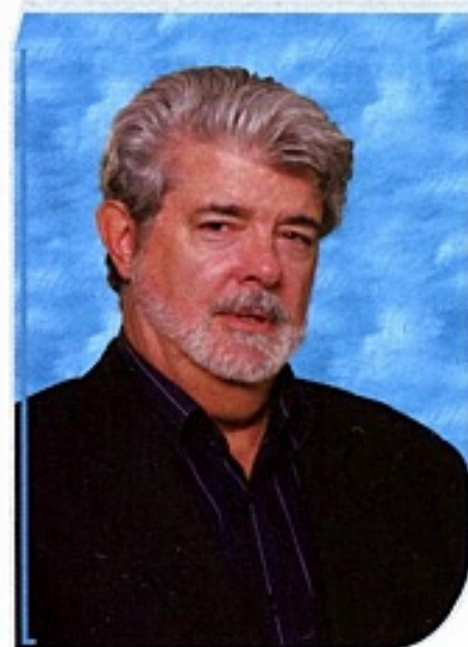
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George Lucas Makes Donation to King Memorial

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GEORGE LUCAS DONATES \$1 MILLION TO MARTIN LUTHER KING JR. MEMORIAL PROJECT

George Lucas has made a \$1 million contribution to help build a memorial to Dr. Martin Luther King Jr. in Washington, D.C. Lucas' donation was announced by Harry E. Johnson Sr., the president of the Washington, D.C. Martin Luther King Jr. National Memorial Project Foundation. Lucas will also serve as a cohost at the November 19 Dream Dinner in San Francisco to raise funds and heighten visibility for the Memorial.

"The ideals and principles for which Dr. Martin Luther King Jr. fought have never been forgotten and are as relevant today as they were 40 years ago," Lucas said. "Martin Luther King Jr. has inspired millions of people, and this memorial will ensure that his message endures for generations to come."

With the contribution from Lucas, more than \$40 million has been raised of the \$100 million needed to complete construction. In August, Congress authorized \$10 million in matching funds for the Memorial.

"This generous contribution from George Lucas will help honor the principles that Dr. King stood for: justice, hope, and freedom for all.

By making this contribution and cohosting the San Francisco Dream Dinner, Mr. Lucas adds to the tremendous momentum and support that the MLK National Memorial Foundation has received," said Johnson.

In 2000, the San Francisco-based ROMA Design Group won the international design competition—which received over 1000 entries—for the MLK National Memorial. The Memorial honoring Dr. Martin Luther King Jr. will be built on the National Mall in Washington, D.C. and will be situated adjacent to the F.D.R. Memorial and in a direct line between the Lincoln and Jefferson Memorials. Congress passed Joint Resolutions in 1996, authorizing Alpha Phi Alpha Fraternity Inc. to establish a memorial honoring Dr. King to be built in Washington, D.C. Ground-breaking on the Memorial is scheduled for late 2006 and is expected to be completed in 2008.

Lucas joins a growing list of notables supporting the Memorial, including Coretta Scott King, the Honorable Andrew Young, Gary Cowger of General Motors North America, the Honorable Jack Kemp, J.W. Marriott Jr., General Colin Powell, David Stern, and Jack Valenti.

CLONE WARS VOLUME 2 COMING TO DVD

Jedi Knights Anakin Skywalker and Obi-Wan Kenobi continue their action-filled quest to bring peace to a galaxy consumed by conflict in the Emmy Award-winning *Star Wars: Clone Wars* Volume Two, which debuts on DVD on December 6.

The nonstop action of the critically acclaimed series leads directly into the opening moments of this year's number-one box-office hit, *Star Wars: Episode III Revenge of the Sith*, revealing secrets and bringing new perspectives to the intense space battle that sets the movie in motion.

As the evil General Grievous gains power among the nefarious Separatist faction, the Jedi Knights find themselves faced with a growing threat and an expansion of the calamitous

Clone Wars. Against this epic backdrop, *Star Wars* fans will discover fascinating answers to long-held questions: Exactly who—or what—is Grievous, and how did he develop his incessant cough? How does Anakin transform from a promising young Padawan learner to full Knight-hood as a Jedi?

Most importantly, for the shocking developments that form the climax of *Revenge of the Sith*, how do Anakin and Obi-Wan develop a bond as close as brothers—one that will be shattered forever when they meet in their fateful lightsaber duel on Mustafar?

Originally seen on Cartoon Network, *Clone Wars* Volume Two not only gives audiences near-continuous action, but it also completes the circle of the *Star Wars* saga by exploring the event-filled Clone Wars in stunning detail.

The DVD release of this exciting series includes a brand-new featurette, *Connecting the Dots*, that takes audiences inside the creative process that series creator Genndy Tartakovsky and his team used to link the stories of *Clone Wars* and *Revenge of the Sith*. An audio commentary by Tartakovsky and his band of artists is also included on the DVD, bringing even greater insight into the process of creating the

Emmy-winning animated adventures for fans.

The DVD also features two full galleries of concept art, storyboards, and sketches, plus trailers for the new LucasArts video games *Star Wars Battlefront II* and *Star Wars Empire at War*, as well as a trailer for LEGO's *Revenge of the Brick* and the original theatrical trailer for *Revenge of the Sith*. The DVD also includes an Xbox-playable

demo that offers two entire levels from *Star Wars Battlefront II*, which debuted from LucasArts on November 1.



MICHAEL SHEARD BECOMES ONE WITH THE FORCE



Michael Sheard, the actor who brazenly defied Darth Vader, died at the Earl Mountbatten Hospice, Isle of Wight, on August 31. He was 67 years old.

Playing as the overconfident Admiral Kendal Ozzel in *The Empire Strikes Back*,

Sheard is most known by Star Wars fans for coming out of hyperspace too close to the ice planet of Hoth and being summarily strangled by Vader for his strategic blunder.

Sheard, the son of a minister, was born in Aberdeen, Scotland, and trained at the Royal Academy of Dramatic Art in London. During his illustrious career, he appeared in more than 43 films and 800 television shows.

He played the submarine captain in *Raiders of the Lost Ark* and Adolf Hitler in *Indiana Jones and the Last Crusade*, but he was well known for his portrayal of the wigged Maurice Bronson in *Grange Hill*. Sheard was also a regular in *Doctor Who*, appearing alongside all of the first seven doctors—except Patrick Troughton—as different characters.

A great story teller, Sheard told *Insider's* sister publication, *Star Wars Magazine* (Number 4; October/November 1996) that George Lucas had said, "You gave me the biggest laugh in *The Empire Strikes Back*. You died brilliantly." He lived brilliantly too, frequently re-enacting the death scene for fans at conventions he attended, where he wooed the audience with his larger-than-life charm and endless wit.

Ian Liston (Wes Janson) and Garrick Hagon (Biggs Darklighter) were introduced to conventions in 1997, when Sheard invited them to the Isle of Wight. Hagon said Sheard was a potent force at every gathering they enjoyed together.

"He was a great spirit, a powerful actor, and a good friend," Hagon said.

Liston said Sheard had never been rude or dismissive to any of his fans. "He would always chat with the fans, and if he ever tired of their questions, he never showed it. He was a talented and versatile actor, and a 'real pro' of the old school, and I shall miss him enormously."

A *New Hope's* cinematographer, Gil Taylor, who worked with Sheard on 1981's *Green Ice*, said it was sad to lose a friend at an early age. "As his cinematographer, I admired his professionalism to his craft, and as his friend, I enjoyed his story telling and great sense of humor. He will be greatly missed."

A message on Sheard's web site, posted by his wife Ros (whom he affectionately called "Dearly Beloved"), said the actor loved his fans. His parting message to them was: "Thank you my very dear chums—see ya."

CHEWBACCA AWAITS PASSPORT FROM KASHYYYK—BUT GETS ONE FROM U.S.

By Natali T. Del Conte

The Kashyyyk consulate must be incredibly backlogged because Peter Mayhew has been waiting on his passport for almost 30 years. Fortunately, the actor who brought Chewbacca to life received an American passport last month after he was sworn in as a citizen of the United States.

Mayhew, originally from Barnes, England, now has dual citizenship from England and the U.S. Last month's ceremony was the culmination of a six-year application process that began shortly after he married his wife Angelique, an American woman from Texas.

Mayhew is quick to point out that this endeavor was a labor of love.

"Being British, I would never have given that up," he says. "But you're going to change your lifestyle when you're getting married."

The 7-foot-3-inch actor was among a cohort of 441 Texans from all over the world when he was sworn in. The group had to study basic U.S. history for a short exam, a task Mayhew found enjoyable.

"I've always been interested in American culture and American lifestyles, so it wasn't too hard," he says.

However, when asked if he knows more American history or *Star Wars* trivia, he confessed: "Thinking about it, probably more *Star Wars* trivia."

After his new status was announced, Mayhew received congratulatory e-mails from his *Star Wars* family from all countries and galaxies. Mayhew's fan base stretches far and wide as the 60-year-old *Star Wars* veteran spends most of his time as a Wookiee on the move, touring *Star Wars* conventions and making appearances at children's homes and hospitals. The actor currently lives in Texas and collects *Star Wars* memorabilia as a hobby—particularly "anything related to Chewie," he says.

Mayhew's Wookiee life began when George Lucas spotted his photo in a newspaper; at the time, Mayhew was a hospital worker. He had previously played a Minotaur (a Greek mythology monster that has the body of a bull and the head of a man) in Ray Harryhausen's *Sinbad* before joining the *Star Wars* cast. Lucas had originally cast David Prowse as the tall Wookiee, but when Prowse opted to play Darth Vader instead, Lucas dubbed Mayhew as the beloved Chewbacca who was paying a life debt to Han Solo. Mayhew reprised the role for *The Empire Strikes Back*, *Return of the Jedi*, and most recently, *Revenge of the Sith*.

With the U.S. naturalization process complete, the Mayhews are now wondering if Angelique can become a Kashyyyk citizen by marriage.

Mayhew joked that he will work on getting his paws on all three of his own passports.

"I've got the English one and now the American one, but I still haven't gotten my Kashyyyk passport," explains Mayhew of his bureaucratic frustrations with his home world. "If you can do anything about that, I would be grateful."

Perhaps things will move a little faster now that the Empire has been defeated. 🌌





By Jason Fry

From Droids to Darths

STAR WARS POLYMATH RYDER WINDHAM TACKLES THE SAGA'S HISTORY

IF there's a way to tell a *Star Wars* story, Ryder Windham has told it. Comics? Check. Junior novelizations? Check. Adventure books? Check. Pop-up books, books for "early readers," who's who books, mini-comics, booklets packaged with action figures? Check.

Windham has told tales of Luke Skywalker, Han Solo, and Princess Leia in the days after the destruction of the Death Star, and tagged along with Anakin Skywalker and Obi-Wan Kenobi before the fall. He's shown us Darth Maul and Yoda as solitary warriors, Jango and Boba Fett as father-and-son hunters, Jar Jar Binks as a misunderstood hero, and C-3PO and R2-D2 as old friends. So it's only right that Windham would be the man to write *Star Wars: The Ultimate Visual Guide* (DK, \$24.99), a guide to all six *Star Wars* movies and the Expanded Universe of *Star Wars* tales, from the oldest days of the Old Republic to the war against the Yuuzhan Vong.

For those already familiar with the Expanded Universe, *The Ultimate Guide* is a handy reference book to the high points of its history and a behind-the-scenes peek at the movies. New fans will get an introduction to the richness and depth of *Star Wars*, placing the movies in a broader context and tantalizing them with stories they've yet to hear. And fans new and old will savor more than 1,000 illustrations drawn from movies, comics, games, and production art. The cover alone qualifies as fine art, offering a black-on-black view of Darth Vader's gargantuan helmet that's as ominous as it is beautiful.

"I hope it encourages the fans to go exploring," Windham says.

Windham's own *Star Wars* explorations began in the summer of 1992, when he started working at Dark Horse Comics and developed a series with Dan Thorsland starring R2 and C-3PO. Windham describes *Droids* as "something a kid could read that doesn't involve brooding characters or intense battles." Windham invented the character C-3PX, a C-3PO-as-Terminator assassin droid mistaken for a certain protocol droid, and then wrote "Short Cut," a charming story introducing the nursery droids Q-E, Z-E, and U-E, who just might remind readers of Donald Duck's nephews.

"I thought it was such an obvious tribute to Carl Barks that I'd get in trouble with Disney, but I never heard a peep," Windham says, adding that it's possible nobody minded because the droids didn't reappear in the comics.

After Windham left Dark Horse, Scholastic approached him about writing *Star Wars: Missions*, a series for young members of its book club. Set after *A New Hope*, the *Missions* books—on which Windham alternated writing duties with Dave Wolverton—sandwiched the beginning and end of tales starring Luke, Han, Leia, and the others around a gameplay segment in which readers rolled dice to beat various enemies.

"Those were very technically challenging," Windham recalls.

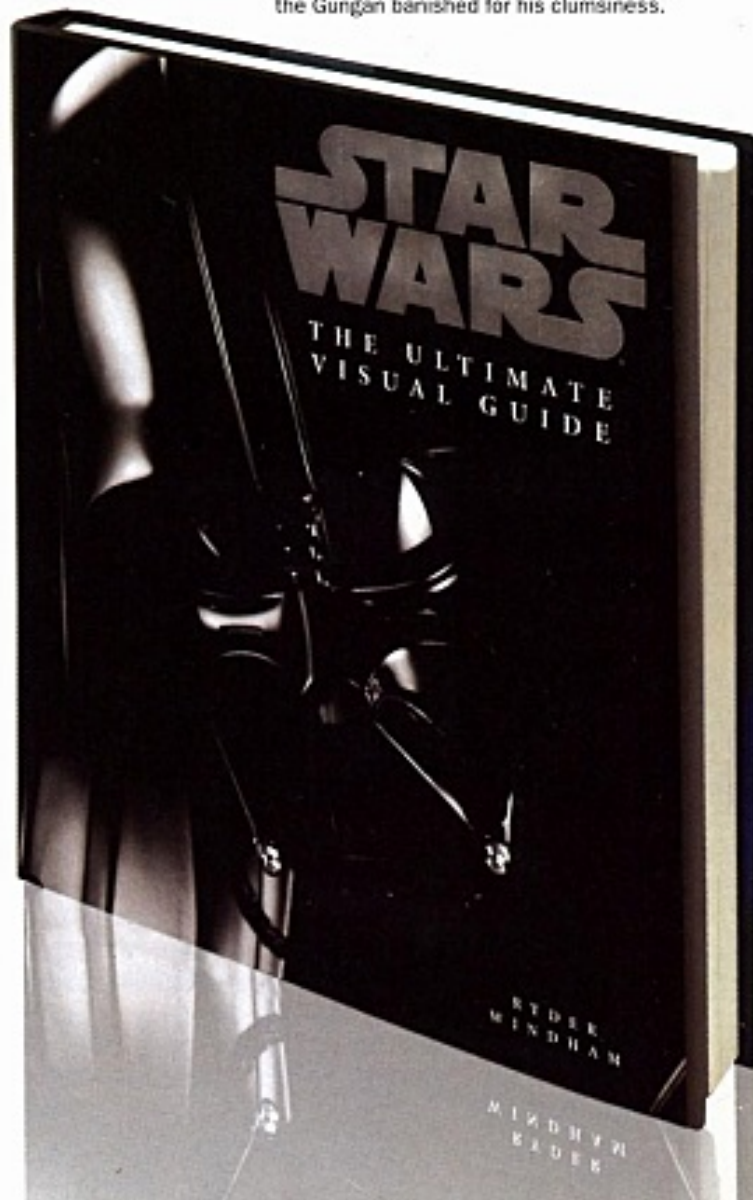
"It's not only that you have to consider the scenarios for the role-playing aspects of the game, but it's also a serial, so you want to maintain a compelling story for the reader."

Windham certainly got the hang of the challenge: He penned 12 of the original 20 *Star Wars: Missions* books, eight titles in the *Episode I Adventures* series, and all six of the *Adventure* books released in conjunction with *Episode II*. In those books, Windham was practically an expanded universe in his own right, linking Darth Maul and C-3PX (the Sith warrior programmed the assassin droid), mirroring Boba and Jango Fett's respectful relationship with the

dysfunctional dynamic between Bossk and his partner, Craddash, and considering Jar Jar Binks and his misadventures.

In preparing to write for Jar Jar and other Gungans, Windham worked up a Gungan glossary he submitted to Lucasfilm. "I heard everybody was alternately horrified and delighted that someone had done that," he says, explaining that the glossary "was helpful just to get a grasp on how the characters talk, so the process of writing dialogue wasn't entirely makey-uppey. Because that would have been maddening."

Windham was determined that Jar Jar's adventures wouldn't just be slapstick. "I thought, it's not like he's trying to be a jerk," he recalls of the Gungan banished for his clumsiness.



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THE CLONE WAR

BATTLES AND CAMPAIGNS

FORCE

A reformed Jedi Order led by Jedi Master Obi-Wan Kenobi, who has been named Jedi Master, is now the only defense against the Separatist armies. The Jedi are not only the Republic's warriors but also its moral compass. Despite their extensive combat training, some of the Jedi generals have difficulty adjusting to their roles as military leaders with scores of clone troopers under their command. Fortunately, the clones live up to the Jedi's promise to be unwaveringly obedient to their Jedi leaders, and help the Jedi win many decisive battles against the Separatist armies. While the Jedi remain the primary military force for the Republic, Count Dooku also recruits two living beings to serve as his lieutenants: the ancient bounty hunter Dage and Force-sensitive Asajj Ventress, both of whom are particularly adept at killing Jedi.



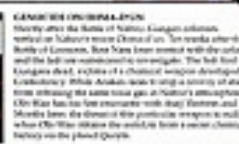
Civil War in Jaron
When the Clone Wars began, the Jedi were not only the Republic's warriors but also its moral compass. Despite their extensive combat training, some of the Jedi generals have difficulty adjusting to their roles as military leaders with scores of clone troopers under their command. Fortunately, the clones live up to the Jedi's promise to be unwaveringly obedient to their Jedi leaders, and help the Jedi win many decisive battles against the Separatist armies. While the Jedi remain the primary military force for the Republic, Count Dooku also recruits two living beings to serve as his lieutenants: the ancient bounty hunter Dage and Force-sensitive Asajj Ventress, both of whom are particularly adept at killing Jedi.



THE DARK COUNCIL
The Dark Council is a group of powerful Jedi Masters who serve as the Jedi Order's highest authority. They are responsible for the Jedi's actions and decisions. The Dark Council is a group of powerful Jedi Masters who serve as the Jedi Order's highest authority. They are responsible for the Jedi's actions and decisions.



CONTACT ON ANGELO
The Clone Wars began with the Jedi Order's discovery of the Separatist armies. The Jedi were not only the Republic's warriors but also its moral compass. Despite their extensive combat training, some of the Jedi generals have difficulty adjusting to their roles as military leaders with scores of clone troopers under their command. Fortunately, the clones live up to the Jedi's promise to be unwaveringly obedient to their Jedi leaders, and help the Jedi win many decisive battles against the Separatist armies.



WAR SYSTEMS
The Clone Wars began with the Jedi Order's discovery of the Separatist armies. The Jedi were not only the Republic's warriors but also its moral compass. Despite their extensive combat training, some of the Jedi generals have difficulty adjusting to their roles as military leaders with scores of clone troopers under their command. Fortunately, the clones live up to the Jedi's promise to be unwaveringly obedient to their Jedi leaders, and help the Jedi win many decisive battles against the Separatist armies.



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"On some doozy level, I knew I had to identify with him for the stories. Haven't you ever tried to be helpful, or maybe just wanted someone's attention, but things go horribly wrong? And afterwards you realize, 'I have created utter hell for myself.' I could relate, and that's how I identified with Jar Jar."

Perhaps Windham's best take on Jar Jar is "The Death of Captain Tarpals," found in the first collected volume of Dark Horse's *Star Wars Tales*. That Dark Horse series also provided a home for Windham's most-loved story, "Thank the Maker," an off-camera look at *The Empire Strikes Back* that shows how Darth Vader wound up ordering a dismantled C-3PO sent to Chewbacca's cell—and in doing so, reaches back to the days before Episode I and Anakin Skywalker's childhood in

slavery. Windham says the idea of the story came from playing with Hasbro action figures in his office ("I'd like to think I was suffering from writer's block") and finding himself posing Vader holding Threepio's head—a striking image he asked Killian Plunkett to draw up for a story pitch. (You can find it in the second *Star Wars Tales* collection.)

Windham's next book will also be for Dark Horse—he's the co-author, with Dan Wallace, of *Star Wars: The Comics Companion*, expected in January. This fall, he's teaching a course in character design for the Rhode Island School of Design and working on his own children's book, *The Twelve Melvins*, which he says "begins as an affectionate spoof of the *Madeleine* books."

As for the possibility of returning to a galaxy far, far away, Windham becomes most passionate at the idea of a book dedicated to Ralph McQuarrie, Joe Johnston, and costume designer John Mollo, and how their work helped spur the development of George Lucas' now-iconic characters. For Windham, the idea has its roots way back in 1976, when he saw the cover of the pre-movie edition of the *Star Wars* novelization, dominated by a McQuarrie painting of an early version of Darth Vader—the very villain who now adorns *The Ultimate Visual Guide*.

"It just so completely caught me," Windham says. "That mask—who is that guy? I am in awe of McQuarrie's paintings and Joe Johnston's concept designs. It's impossible to imagine *Star Wars* without their contributions."

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By Daniel Wallace

DRAWN BY THE FORCE
COMICS

For Over a Thousand Generations...

STAR WARS GETS ANCIENT IN *KNIGHTS OF THE OLD REPUBLIC*

WHEN the game *Knights of the Old Republic* debuted in 2003, it won accolades for its fresh and compelling story line set thousands of years before the events of the movies. But what many gamers didn't realize was that *Star Wars* comics garnered similar praise a full decade earlier when the era was essentially created with *Tales of the Jedi*. Now, the comics are picking up the narrative baton once again. *Knights of the Old Republic*, this time a comics series, brings the time period back to its original medium.

Knights, which will debut next January, is a new ongoing series set 3964 years before the events of *Star Wars: Episode IV A New Hope*, and eight years before the LucasArts game of the same name (which also spawned a sequel in *Knights of the Old Republic II: The Sith Lords*). The series is a key piece of Dark Horse's total *Star Wars* revamp as the company uses the post-*Revenge of the Sith* window to overhaul its publishing portfolio.

"Our first priority was to restore the camaraderie and shades of romantic adventure that George Lucas established in his original trilogy," says editor Jeremy Barlow. "*Knights of the Old Republic* is our line's flagship. In terms of creative talent involved, I'd put *Knights* up against any other comic books that are being published right now, *Star Wars* or not."

The *Knights* team is comprised of writer John Jackson Miller (*Iron Man*, *Star Wars: Empire*) and penciller Brian Ching (*Star Wars: Obsession*) with covers by Travis Charest (*WildC.A.T.s*). The action finds the Republic in the middle of the Mandalorian Wars, slugging it out with the Mandalorian crusaders (fan favorites ever since the introduction of Boba Fett's "Mandalorian shocktrooper" armor in 1978).

"With the first Sith War a generation in the past, our series finds the Republic in dire straits once again," explains Miller. "On Tatooine, a city world we visit in the first video game, they're down to a small satellite Jedi Academy to help the locals keep the peace." This is where readers will meet *Knights*' central character Zayne Carrick, a Jedi student who's a bit of a screwup.

Carrick soon finds himself accused of an unspeakable crime against the Jedi Order.

"Suddenly, he's on the run from his own Masters, from the Republic, from everyone," says Miller. "No one will help him, save the very criminals he used to chase." Miller uses the opportunity to explore universal character themes. "Can a Jedi live as a scoundrel? Is it possible to be a fugitive from the Order and still keep to the Jedi ways?"

Given that the comic is set nearly 4000 years before the events of the movies, to what degree is the creative team crafting an "old-fashioned" atmosphere? The answer may surprise you. "Don't expect to see people running around in period-piece costumes like it's something other than *Star Wars*," says Miller. "By Episode IV—

heck, by Episode I—the galaxy has a 'lived-in' look. And well it should, given how many millennia faster-than-light travel has been around. If anything, [*Knights*] will look newer!" Ching confirms that a lot of the changes are mostly cosmetic. "We're trying to make the droids a little more primitive," he says. "They will be a bit larger, and most of them won't have any communication ability. Another obvious change to me is no more long brown robes for any of the Jedi."

Miller is confident that the series will play out on the epic scale that has become *Star Wars*' trademark. "Huge forces are in motion, and our young protagonist is at the center of them," he says, "whether he wants to be or not! I'm not going to tip my hand immediately, [but] trust me when I say that I know where all this is going."

TIME TRIP

Knights of the Old Republic is set 3964 years before *Star Wars: Episode IV A New Hope* (with the game and its sequel set at 3956 and 3951 years respectively). The following trade paperbacks, listed with their corresponding timeline settings, are required reading for any fan of the era.

- *Tales of the Jedi: Knights of the Old Republic* (Tom Veitch, Chris Gossett, Janine Johnston, and David Roach), set 4000 years before Episode IV: A New Hope. Jedi Initiates Ulic Qel-Droma and Nomi Sunrider make their debut with pulp-style action set mostly on the beast world of Onderon. The series originally appeared as *Tales of the Jedi* Issues #1–6 and received its "*Knights of the Old Republic*" subhead during a reprint of the trade paperback collection. This descriptor became synonymous with the entire era once LucasArts chose it for its game.
- *Tales of the Jedi: The Freedon Nadd Uprising* (Tom Veitch, Tony Atkins, and Denis Rodier), set 3998 years before Episode IV: A New Hope. This short adventure, collecting

Issues #1–2 of the comic of the same name, unites Ulic and Nomi against a secret Onderon evil.

- *Tales of the Jedi: Dark Lords of the Sith* (Tom Veitch, Kevin Anderson, Chris Gossett, and Art Wetherell), set 3997 years before Episode IV: A New Hope. Originally appearing as a six-issue series, *Dark Lords of the Sith* details an uprising by the Sith-inspired Krath cult. Beautifully illustrated by Chris Gossett, the story introduces charismatic Sith Lord Exar Kun and showcases Ulic Qel-Droma's fall to the dark side.
- *Tales of the Jedi: The Sith War* (Kevin Anderson and Dario Carrasco Jr.), set 3996 years before Episode IV: A New Hope. War engulfs the Republic as Ulic Qel-Droma, Exar Kun, the Krath, and the Mandalorians take on everything that stands in their way.
- *Tales of the Jedi: Redemption* (Kevin Anderson and Chris Gossett), set 3986 years before Episode IV: A New Hope. Ulic Qel-Droma, now a disgraced war criminal, finds his way back to the light side of the Force with help from Nomi Sunrider's daughter.



AFTERNOON,
GYPHI!

DECIDED TO
LET MYSELF IN
AND CUT DOWN ON
YOUR OVERHEAD.
HOPE YOU DON'T
MIND!

By Chris Trevas

Invisible Hand: Main Bridge

"IN CASE OF EMERGENCY, BREAK GLASS"

ONE of the largest sets built for *Star Wars*: Episode III was the bridge of General Grievous' flagship, the *Invisible Hand*. It was constructed in painstaking detail over several weeks on Stage 1 at Fox Studios in Sydney, Australia. As with most sets, the bridge was primarily built from wood, and by using a multitude of painting techniques and colors, the surfaces were made to mimic just about every kind of material, including metal. The process began with the set builders using basic house paints and then aging the look by using wax to add scuffs and handprints, particularly around the doorways.

Filming of the *Invisible Hand*'s bridge commenced on the first day of August 2003. The Chancellor and his rescue party—Anakin Skywalker and Obi-Wan Kenobi—were brought to the bridge as prisoners of General Grievous. Of course, with the Jedi involved, the situation quickly reversed to their favor. When the fighting ensued, stuntmen Ben Cooke and Kyle Rowling stood in for Grievous and his MagnaGuard droids. They were covered head to toe in blue bodysuits to facilitate their removal from the scenes, as they'd eventually be replaced by digital characters. Their actions on set provided valuable reference for the animators as well as real people for the actors to perform with. Yet even with the fast-paced shooting style of George Lucas, the crew was running short on available set time. Fortunately, as he did for every set, ILM Visual Effects Supervisor John Knoll took detailed photos of every aspect of the set so that ILM could re-create it digitally.

In the final film, any shot on the bridge lacking humans or Neimoidians is completely digital—set and all. For the scene, the Neimoidians were played by extras wearing simple rubber masks, except for the pilot, who had a full animatronic head. Colin Ware, the Foam Lab Supervisor from the Creature Shop, donned the green noggin to play the character and sit in the pilot's chair. Fortunately, his lines were prerecorded, and the servos in the head were preprogrammed to

deliver them—Ware needed only to pantomime the body actions while an operator off camera cued his dialogue and created the Neimoidian's more subtle facial movements between lines. His scenes were short, however, as the cowardly aliens quickly cleared out once the fighting began.

After Anakin and Obi-Wan did their damage and overpowered his bodyguards, Grievous decided to exit the scene rather than continue the fight, which he did by breaking one of the bridge's windows. On set, however, there were no windows to break, just empty frames and blue walls beyond, and there were no blue stuntmen around—everyone was left to their own imagination to conjure up the mental image of a fleeing foe. Lucas cued the actors by yelling, "Window!" during each take. A wind machine blew loudly to simulate air escaping into the vacuum of space, at which time Lucas yelled, "Action!" even louder to cue Hayden Christensen and Ewan McGregor to grab nearby railings. On August 5, the crew completed shooting the bridge scenes, which ended with Anakin's none-too-graceful but expert landing.

The bodyguards' electrostaffs were conceived by Lucas to be effective weapons against Jedi lightsabers. Even though computer-generated staffs were animated with glowing electric arcs by ILM, the prop department still built intricate practical props for use on set.



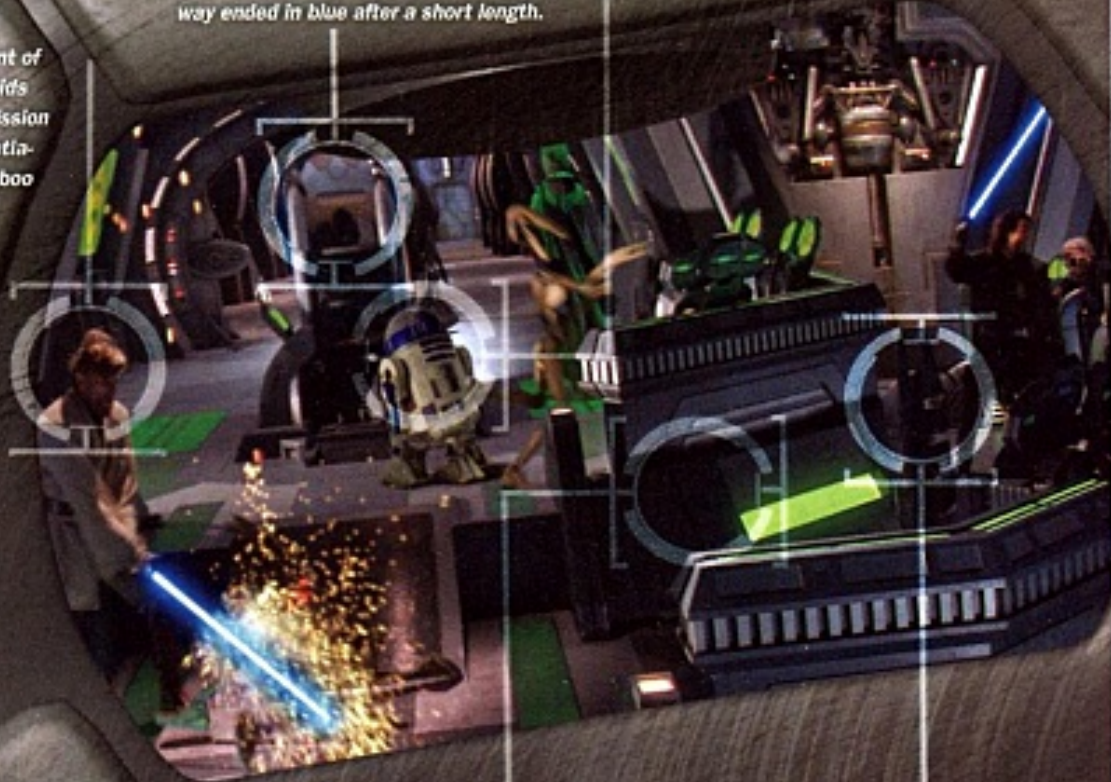
Nosferatu was an early influence when animating General Grievous' skulking behavior. Test performances even featured a temporary voice track that sounded like the vampire of lore. Lucas, however, felt that it was a bit overstated and had the animators lessen these similarities.



The sets built for the bridge was one of the most-complete for Episode III, but it still lacked a ceiling, and it's connecting hallway ended in blue after a short length.

Obi-Wan has lost count of how many battle droids he's put out of commission since the trade negotiations went bad on Naboo so many years ago.

R2-D2 was computer generated for much of his work on set. ILM outfitted him with all the bells and whistles for his big distraction scene.



Underneath the set was a forest of scaffolding for support and scores of lights with green gels. Even more green lights shone from above to contribute to the bridge's ambient color.

The blue pilot battle droids put up even less of a fight than the standard infantry models.

Concept artist Warren Fu explains his color choice when designing Grievous: "Darth Vader is black, so I went with pure white. In the Chinese culture, white means death."



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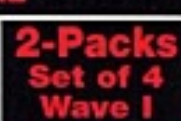
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THE SAGA IS NOW COMPLETE

Let the movie marathons begin—***Revenge of the Sith* is on DVD**

By Brett Rector

FOR more than 20 years, fans waited patiently to see the final chapter in the Star Wars saga. With the release of *Revenge of the Sith* on DVD, audiences can now view the epic movies from start to finish and enjoy outstanding extras that would make even Yoda green with envy (that is, if the little Jedi Master would allow himself to feel such emotions). Take a trip with *Insider* as we give you a first-hand view of this exciting release.

THE CLIMACTIC FINALE

The intense, action-packed spectacle of *Star Wars: Episode III Revenge of the Sith* is, of course, now available on DVD exactly as writer-director George Lucas envisioned it. His revolutionary digital-cinema production techniques have led to a DVD created directly from the high-definition video source used to record the production.



*Obi-Wan and Anakin:
friends no more!*

To celebrate this momentous occasion, Lucasfilm invited a host of journalists to Skywalker Ranch in October for a sneak peek. Once again, the host for the day was Jim Ward, senior vice president of Lucasfilm Ltd. and president of LucasArts, who also served as executive producer on the DVD (a role he filled for the DVD releases of *The Phantom Menace* and *Attack of the Clones*).

The day began with Ward giving a little home-theater demo in a fully equipped sound room complete with an extensive THX setup. Having achieved a high-water mark with the previous prequel DVDs, the crew at Lucasfilm wasn't about to drop its lightsabers on *Sith*. "We put a lot of time and effort into the most important thing in any DVD, which is the film

itself, and into the quality of the video and the quality of the sound," explains Ward. "We wanted them to be as perfect as they possibly could be."

When *Attack of the Clones* was released in theaters in 2002, it marked the first time in cinematic history that a major live-action film was captured digitally and run through a digital pipeline and then projected digitally, something that Lucasfilm is very proud of. "We thought it looked and sounded pretty awesome," says Ward. "Well, a lot has happened in three years. [It's] the same process in terms of the digital pipeline, but because of the new technology [that exists today], we think this [movie] looks and sounds even better than Episode II."

General Grievous thinks that four arms are better than two.



To educate his audience and drive his point home, Ward presented two major scenes from the film as the backdrop to his presentation. The first, as to be expected, was the opening space battle scene above the planet Coruscant. "George wanted this to be the most complex and dynamic space battle to ever appear in one of his movies," he explains. As advertised, the room came alive with the whine of twin Jedi starfighters and the rumblings of war. It was instantly apparent that the picture quality had exceeded that of *Attack of the Clones*, especially in the small details such as reflections on windows and on the pilots' visors—everything was crisp and clear, even with all the activity going on.

Next, Ward cued up a portion of Anakin and Obi-Wan's epic duel, which also included portions of Yoda's fight with Emperor Palpatine on Coruscant. "Mustafar is an entirely CG creation," he explains. "The only living things [in the scene] are Hayden [Christensen] and Ewan [McGregor]—the lava and everything else has been put together." Again, the sound and visuals, which included spectacular explosions of lava and detailed reflections of Palpatine's lightning in Yoda's eyes, were absolutely superb.

And that's really the great thing about this DVD: Lucasfilm went to great lengths yet again to deliver a home cinematic experience like no other. It also makes it possible for fans who didn't see *Revenge of the Sith* in digital to enjoy all that it has to offer. "I'm going to argue that the folks who didn't see the movie digitally didn't really see the movie, at least not the way it was meant to be seen," says Ward. "What you're going to see on the DVD is the closest representation of the way George and Rick wanted audiences to see the movie—it's a better experience overall."

INSIDE EPISODE III: NO JEDI LEFT BEHIND

In addition to a brilliant movie transfer, the *Revenge of the Sith* two-disc set contains a slew of added material. "The number one priority was making sure that the picture and sound was as perfect as it could possibly be," remarks Ward. "But we also wanted to make sure we had the best value-added materials that we could possibly have—not just stuff crammed on, but stuff that people actually wanted to see."

To that end the second disc in the set is entirely devoted to extras that range from the fan-favorite deleted scenes (see page 26 for a complete breakdown) to in-depth looks at the moviemaking process. "We have quite a history of providing documentaries to give people insight into the true process that happens—the good and the bad—and we're pretty

open and honest," Ward says. "In fact, some still regard *The Beginning* [on *The Phantom Menace* DVD] as the definitive behind-the-scenes documentary by which all others are judged."

When watching the credits for a *Star Wars* movie, have you ever wondered what it is that all those people actually do? It seems like a staggering number, to be sure, and it often begs the question: why does it take so many people to make this movie? Well, if this rumination has ever crossed your mind, then the latest Lucasfilm documentary, *Within A Minute* (which is 80 minutes long!), is exactly what you've been looking for. "Usually the behind-the-scenes [extras] are all about the sexy stuff—the special effects, the actors, and so on. Very rarely do we go into each and every facet of what it takes to make a movie," Ward says. "What we decided to do is to take a sequence that is less than a minute [in onscreen time], isolate it out, and educate the viewer about every single person that touches those less-than-sixty-seconds. We think it's not only fun to watch, but are absolutely convinced that everyone will learn something."

Also included is a 15-part web-documentary series that debuted on starwars.com during the filming of this epic final movie. The segments are all around five to ten minutes in length, and each is packed with behind-the-scenes footage from the pre-production phase to the transformation of Ian McDiarmid into Darth Sidious, providing a true insider's view into how *Revenge of the Sith* was made.

Another staple of past *Star Wars* DVDs has been mini-documentaries, or featurettes, and the tradition continues on this set. "We actually have two," Ward explains. "The first is *The Chosen One*." Obviously, one of the issues in the movie is the transformation of Anakin Skywalker into Darth Vader, and this extra provides a detailed look as actor Hayden Christensen becomes the Dark Lord of the Sith. "We wanted to take a much



Anakin Skywalker (Hayden Christensen) leads the 501st in an assault against the Jedi Temple.

"WHAT YOU'RE GOING TO SEE ON THE DVD IS **THE CLOSEST REPRESENTATION** OF THE WAY GEORGE AND RICK WANTED AUDIENCES TO SEE THE MOVIE."
—JIM WARD

deeper look into the transformation, particularly the fried and crispy part where he actually burns," Ward says with a grin.

In 100+ years of cinematic history, there have been countless epic battles between heroes and villains. But none has been so hotly anticipated or will be as closely dissected by fans as the final showdown between Anakin and Obi-Wan in *Revenge of the Sith*. The other featurette, *It's All for Real*, provides an eye-opening account of all the stunt work that went into creating the epic Jedi battle.

It's not the first onscreen display of swordsmanship between the two characters, but it promised to be the most thrilling, a claim made by Episode III's stunt coordinator and master swordsman, Nick Gillard, who also created the stunts for *The Phantom Menace* and *Attack of the Clones*. "We [went] as far as we could go with the Jedi fighting style," he says. "So we really [upped] the ante in this movie."

To design and choreograph the sequence—as well as the slew of other action-packed scenes in *Sith*—Gillard says he first discussed with Lucas the fighting prowess of each of the characters, which were ranked against other Jedi on a scale of 1 to 10.

"Obi-Wan is at a level 8, which is where Anakin starts. But Anakin jumps to level 9—and the difference between 8 and 9 is enormous. A Jedi can get to level 9, but that's the difference between light and dark. The duel actually gives you quite an idea about these characters, because Anakin has learned the fighting, he's enormously talented—but he hasn't learned the mental side of it.

"Knowing all of that from a story standpoint was enormously helpful in choreographing the sequences," Gillard says.

Both Hayden Christensen and Ewan McGregor faced a formidable task when they arrived in Sydney to begin rehearsals. However, Christensen had the more grueling preparation schedule.

"Hayden worked really hard," Gillard says. "He did six hours of sword fighting every day with us, and then he did two hours of training [plus] an hour solid of weights and an hour of cardiovascular work. And he had to eat about six times a day!"

As central as the lightsaber battle between Obi-Wan and Anakin is to the movie, it's only one of the many stunt sequences that Gillard worked on. "You don't notice them as much as you would in other movies because there's so much other action. I probably spent an equal amount of time on the stunts as I did on the sword fighting. They're very difficult and demanding to work out."

Lucas says Gillard's work is integral to the success of *Revenge of the Sith*. "Creating an action scene is very hard work," he says. "Nick [worked] with Hayden and Ewan and turned them into amazing swordsmen. The speed they reach is unbelievable—and it's all them up there."

THAT'S A WRAP!

To round out the rest of the extras, the *Revenge of the Sith* DVD contains a staggering number of television spots—15 altogether—as well as the "Nostalgia Teaser" and the "Epic Trailer," both of which ran in theaters. In addition, one section of the disc allows fans to check out exclusive never-before-seen production photos, one-sheet posters from around the globe, and a unique collection of outdoor campaign ads, as well as view trailers for two LucasArts games: *Star Wars Empire at War* and *Star Wars Battlefront II* (see page 30 for an in-depth preview). And just like on the *Attack of the Clones* DVD, you can expect another music video, this time to the score of "A Hero Falls."

Without a doubt the *Revenge of the Sith* DVD is a spectacular addition to the library of *Star Wars* films. From the exceptional image and sound quality to the myriad extras, it's a fan's dream come true. "The thing about the DVDs for us is that we really make an effort to get the best quality we possibly can, and to put in the best amount of material," says McCallum.

"This is the biggest movie of the year," adds Ward. "The number one priority was to make sure that the DVD was as perfect as it could possibly be."



The Wookiees prepare to defend the home world of Kashyyyk from a Separatist attack.

[DELETED SCENES]



One of the features that fans like the most are the deleted scenes. Like the other two prequel sets, *Revenge of the Sith* contains a generous amount—six all told. Each includes commentary explaining the context and why the scene was omitted from the final cut.

GRIEVOUS SLAUGHTERS A JEDI: ESCAPE FROM THE GENERAL (ANIMATIC)

The subplot of this scene (above) is that both Shaak Ti and the Chancellor have been captured by Grievous and brought aboard the *Invisible Hand*. Obi-Wan and Anakin are on their way to save them. As they pass through a doorway, the Jedi find Shaak Ti, Grievous, and a number of battle droids waiting for them. After some casual banter, the General lances Ti through her chest with her own lightsaber, before turning his attention toward the two new visitors. Skywalker and Kenobi escape by cutting a hole in the floor and dropping into a ruptured fuel tank.

RUMBLINGS IN THE SENATE (BAIL'S OFFICE)

This scene was to be the first in a series that followed Padmé's subplot as she's introduced to what will become the Rebel Alliance.



Democracy was deteriorating in the Galaxy, and it was feared that the Chancellor was amassing too much power. The involved Senators are what Lucas calls the "loyal opposition...to the Chancellor." It was during this scene that they decided enough was enough. It was time to stop the Chancellor and vote against these measures—and to try and convince others to do the same.

SEEDS OF REBELLION (PADMÉ'S APARTMENT)

The second scene in the Padmé/Rebel Alliance series shows a similar gathering of Senators as they discuss their



growing concern with how much power the Chancellor is gaining. To show their concern, they've drawn up a petition signed by 2000 protesting politicians; the plan is to give this petition to the Chancellor. This is also the scene in which Padmé expresses her desire to tell one Jedi, namely Anakin, about the Senators' plot. Her behavior shows that she feels guilty about keeping secrets from him.

CONFRONTING THE CHANCELLOR (PALPATINE'S OFFICE)

The last scene in the series shows Padmé presenting Palpatine with the Petition of the 2000, in the hopes that this pressure will



force him to back down. Anakin is also present during the meeting, yet it is apparent by his gestures and words that he sides with the Chancellor. After the Senators leave, Palpatine begins to plant seeds of doubt in Anakin's mind that they are not to be trusted—not even Padmé.

A PLOT TO DESTROY THE JEDI?

In this scene, Mace Windu and Obi-Wan Kenobi have joined Yoda in his chambers to discuss how the Chancellor's increasingly des-



potic behavior worries them. All agree that the dark side surrounds Palpatine, but they can't quite put their collective fingers on why. Unlike the other deleted scenes, a rewritten version of this part exists in the movie. Cue up Chapter 22: Jedi War Council on the DVD to view it in its entirety.

EXILED TO DAGOBAH

This deleted scene is only about 30 seconds long, and it shows Yoda arriving on the planet Dagobah. Of all the scenes



that were left out, it's a shame that this one didn't make the final cut. "I was heartbroken when we didn't put it in the movie," says Rick McCallum. "I begged George to do it, but I understand why he didn't." According to Lucas, he felt it was more important to follow the thread of the children at the end of the movie, hence the deletion. It is our sincerest hope that if there is ever a special edition of *Sith* that this scene is re-inserted. We cried when we watched it, nonetheless.

[TALES FROM REVENGE OF THE SITH]

In our continuing coverage of the Episode III DVD, Insider went behind-the-scenes to glean information about the production of the movie. We also found out just how many visual effects shots were used to tell this final tale—and believe us when we say it was a lot!

PRODUCTION ON A GLOBAL SCALE

It is impossible to really pinpoint when production began on *Revenge of the Sith*. In many ways, it's a movie that has been in development for nearly 30 years, since Lucas first sketched out his ideas for the saga of the Skywalker family, a story set against a tumultuous war raging in a distant galaxy (which some would argue is very similar to our own).

Principal photography began at Fox Studios Australia in Sydney, New South Wales, at 8:07 a.m. on June 30, 2003, when writer-director George Lucas, producer Rick McCallum, and actors Hayden Christensen and Ewan McGregor gathered together with R2-D2 and a crew of more than 100 people for the first day of shooting.

"Episode III was a remarkably smooth and really enjoyable production," McCallum says. "The initial round of principle photography lasted 55 days, which is standard for a *Star Wars* movie, and far shorter than most major movies. That's a testament to George and the professionalism of our cast and crew. We were very fortunate, because everything went off without a hitch."

In addition to soundstage production in Australia and the United Kingdom, background plates for the movie were shot in China, Thailand, Switzerland, and Tunisia. These images served as the basis for many of the new planets seen in *Revenge of the Sith*. Famed cinematographer Ron Fricke also traveled to Italy in 2002 to carry out a thrilling but dangerous mission: securing footage of the spectacular eruption of Sicily's Mt. Etna volcano.

Principal photography was only the beginning of the process of bringing the final movie to the big screen. Lucas's unique style is to use his screenplay as just a blueprint for building the motion picture. He explains, "The screenplay we [used when we] began shooting is very different from the movie that audiences will see. When I [watched] a scene play out on screen, it often [triggered] new ideas about how to tell the story, and I'm able to put that together through the editing and re-shooting process. That's the real fun of making movies for me," he says. "I start with the 'normal' editing and post-production process, and I take it to the extreme."

Co-editor Ben Burt, also *Sith*'s sound designer, says Lucas's unorthodox production style suits the movies. "*Star Wars* movies do not reflect contemporary stylistic techniques," he says. "They're more like movies of the 1930s and '40s. Paradoxically, the process by which we get to that classical type of storytelling is non-traditional. George breaks the movies down into pieces, and then rearranges things as he begins to look at what he's assembled. It's almost like putting together an animated movie, because the process is so fluid."

As is common during the making of the prequel movies, and with post-production well underway by mid-2004, *Revenge of the Sith* went to Shepperton Studios in England for 11 days of scheduled "pick-up" shooting in late summer. (There had also been some brief second-unit bluescreen shooting of Wookiees in action in Sydney during the summer.) The production moved to Elstree Studios in Borehamwood, England for one final round of photography (only a half-day) in January of this year.


Hayden Christensen was the subject of the final shot completed on *Sith*: a frantic run down a Mustafar collection arm. When Lucas quietly proclaimed, "Cut—that's a wrap" to the crew, it was the last time cameras would roll on a *Star Wars* movie. Suitably, it happened on Elstree's Stage 8, the same stage Lucas used for the first soundstage shot on *A New Hope* in 1976. "It completed the circle," McCallum says. "George was really happy about that."

VISUAL EFFECTS MASTERS

More than the previous installments of the *Star Wars* saga, *Revenge of the Sith* features worlds and environments that could not be found by simply scouting the globe for suitable shooting locations. To create truly other-worldly experiences, George Lucas and Rick McCallum once again turned to the wizards at Industrial Light & Magic.

Sith has an amazing 2,151 visual effects shots, dwarfing the number of any other movie to date. "There are some shots with 50 or 60 different elements, many of which most people will never even realize are effects," says McCallum. A lot of those "invisible" effects were critical in creating the eight planets that appear in the movie—the most in any *Star Wars* film.

Lucas called upon two of ILM's visual effects supervisors, John Knoll and newcomer Roger Guyett, to share the enormous effects load, each taking primary responsibility for specific action sequences and effect types. Rob Coleman returned as animation director, reprising his previously Oscar-nominated role from *The Phantom Menace* and *Attack of the Clones*.



Yoda stands defiant while battling Darth Sidious.

Darth Vader (Hayden Christensen) and the Emperor (Ian McDiarmid) prepare to rule the galaxy.



Among the eye-popping shots supervised by Knoll—who has more than a decade of experience working on visual effects for *Star Wars* films and worked closely with Lucas during the entire pre-production and first-unit photography phases—is *Revenge of the Sith*'s epic opening battle sequence.

The scene is unique among the numerous battles depicted in the *Star Wars* movies because it is set not in outer space, but in the upper regions of Coruscant's atmosphere. "Setting it there gave us the opportunity to create smoke trails, fires, and other pyrotechnics that would not exist in the vacuum of outer space," Knoll says.

Roger Guyett supervised the creation of the volcano planet Mustafar, where Obi-Wan and Anakin fight their epic duel. Guyett knew it was vital to make the treacherous environment look realistic as Kenobi and Skywalker wage a vicious battle across streams of molten lava and through exploding magma.

"We wanted to get the atmosphere of danger in the world around them as they duel," Guyett says. "It's a classic fight between two very powerful characters. The environment around them supports the menacing quality of the fights. I wanted to make it as precarious and hostile as possible, and, of course, to make it look as hot as hell. It's sort of like the Niagara Falls of the lava world."

The computer-generated elements of Mustafar were composited with real footage of an erupting Mt. Etna as well as digital matte paintings and elaborate miniatures overseen by ILM practical model supervisor Brian Gernand. One of Gernand's "miniatures" measured more than 30 feet long, adding texture and realism to the environment. Gernand and his team created glowing "lava" using methylcellulose, a thickening agent commonly used in fast-food milkshakes. They pumped thousands of gallons of the lava through the intricately detailed miniature, creating a four-foot-wide river that cut through the center of the enormous model.

Revenge of the Sith features the first-ever big-screen exploration of the Wookiee home planet Kashyyyk, a lush world teeming with immense forests. John Knoll created several establishing shots of the planet, while Guyett supervised a massive and visceral battle scene in which hundreds of Wookiees fearlessly take on Separatist forces. Gernand and his model-makers built a detailed miniature "hero tree," and ILM artists layered in effects elements to create a seemingly alive Kashyyyk forest.

For the never-before-seen sinkhole planet Utapau, Knoll supervised a white-knuckle chase and hand-to-hand combat sequence between Obi-Wan and the droid leader General Grievous, while Gernand's crew created models of an enormous sinkhole and an Utapau city.

Other worlds seen in *Revenge of the Sith* include Felucia, a bizarre environment filled with gigantic, exotic fungi and other vegetation; Alderaan, the idyllic Alpine-like world that is home to Senator Bail Organa and the future Princess Leia; Padmé's native Naboo; and the barren Tatooine, which Luke will call home. All of these worlds began, of course, in the concept art department, which did over a year of preproduction work.

ILM also contributed to a sequence that moviegoers have been waiting decades to see: the moment that Anakin transforms into the black-helmeted Darth Vader. Guyett gave the scene a stylish look with noir-ish lighting and heavy spotlight. "The environment looks like part operating room, part torture chamber," he says. "Even so, the scene has an unexpected poignancy."

Many of *Revenge of the Sith*'s most memorable characters were created digitally by artists at ILM, based on concept art and sculptures. Animation director Coleman supervised 90 minutes of animation, with a total of 1083 animation shots—more than any previous *Star Wars* film, and more than many animated movies.

Coleman points to the CG rendering of Jedi Master Yoda as perhaps the animation department's most significant achievement. "We created a digital Yoda for *Attack of the Clones*, but it was all very new for us at the time," says Coleman. "For this movie, Yoda has become a full-fledged supporting character, with more screen time and dialogue. It was a lot of fun to explore the next level of acting with him." Coleman notes that his team also made important physical advances with the character. "This time around, Yoda's skin is much more realistic looking," he explains. "Also, the rendering of his clothing is more sophisticated."

Among the entirely new characters created at ILM is the villainous General Grievous, a chill-inducing combination of alien and droid who commands the seemingly limitless droid army. "George wanted a visually interesting antagonist who represented the technology that will ultimately consume Anakin," says Coleman. "It's an early version of the technology used to save Vader but in Grievous's case, the technology is not quite working. So, as formidable as he is, he's also a bit sickly. He's a skulking, miserable villain with a hacking cough, and we had a great time working with him because we love creating bad guys!"



[GALACTIC VOICES]

During the press event, special guests—including Jim Ward, Rick McCallum, Rob Coleman, Ian McDiarmid, Hayden Christensen, and Frank Oz—took center stage to answer a few questions. Here is little taste of what was said:

Will we see the *Star Wars* movies on UMD format for the Sony PSP?

Jim Ward: No, but the video game *Star Wars Battlefront II* will be on the PSP. At this time there are no plans to create UMD versions of the movies.

Will *Revenge of the Sith* be on VHS in the U.S. and Canada?

JW: No. And this is because of marketplace issues primarily. It's clear to us that the DVD format is where the action is.

What happened to adding the voice-over of Qui-Gon Jinn?

Rick McCallum: There was a thought, well, it was more like a thought-ette: a quick assembly of a little sequence when Yoda is thinking. George originally thought it would be nice to have Liam come in. We did a little voice-over without Liam, just to check it out, but it didn't really seem to have the impact that we originally planned. So we never shot it or went anywhere with it.

What was the transition like from the puppet Yoda to the CG Yoda?

Frank Oz: I really didn't have to do a lot of work. When I did the [first trilogy] it was a lot of sweat. But now I just do a half-a-day, and these guys [CG animators] work for a year. It's bizarre because I get the credit and it's really these guys that do it. So really, for me it's a delight because I see the progression of Yoda. It's also great because he could not do the things he's doing on the screen until recently because he was a puppet. It's wonderful to see that growth.

Are you going to digitize Yoda for Episode I to make him match what he looks like in Episodes II and III?

Rob Coleman: We've actually already done that. We did that between Episodes II and III...as an exercise to get the team back into the character. On Episode II, I was totally stressing about living up to what Frank created. A lot of our focus was on that final battle sequence between Yoda and Count Dooku. We had never seen Yoda do that before, but in the process we were learning about acting as animators. It was really exciting

for me to have the team back again between II and III, so we used Episode I as a test bed because we didn't know what was going to be in Episode III, and it got the team back up to speed. And [doing the work on Episode I] really honed in on our acting—we used that as a springboard into *Sith*.

Is there any talk of replacing Yoda in *The Empire Strikes Back* with a CG character?

RC: No—never, ever, ever, ever. It'll never happen.

How did you come up with the voice for Emperor Palpatine?

Ian McDiarmid: When I saw the mask, is the short answer, all those years ago at Elstree. Their original intention, I think, was to use Clive Revell's voice because he had already voiced [the character in the second film]—consistency is very important to continuity when making a film. Richard Marquand, the director, said to me, "If you get your voice close to Clive's, George may let you keep it." I had no idea that it might be taken away from me at that stage (chuckles). I had the temerity to think...well! But Clive of course didn't see the face that I was looking at—he saw an actor, or was it an actress (we'll never know), in a mask. And he matched the voice presumably one morning at a recording session. But I had some time to get to know this character, and I thought, "Well, he comes from the bowels of the earth and he looks like an old toad." Before I knew it I was making the voice—it just came out. And George heard it and, as usual, within 10 seconds liked it, fortunately. And I've been stuck with it happily ever since.

What was the most challenging aspect of the role for you: preparing physically for the duel, or preparing mentally for your scenes with Iain?

Hayden Christensen: The physical preparation was probably the most challenging. George asked me to put on some more size, which I have since lost, and bulk up and try to physically show the maturity that had taken place between the two movies. I did that in about a three-month period before we started filming—it was a very grueling schedule. Actually getting to execute on set [what we had worked on] was just good fun. Working with Iain wasn't so much challenging as it was rewarding and easy because it's very easy when you're acting with actors who give a lot and are as good as he is. ☺





Return to the Frontlines in **Battlefront II**

THE *Revenge of the Sith* DVD wasn't the only hot *Star Wars* commodity to come out on November 1. LucasArts and developer Pandemic also came to the frontlines with their blasters loaded and lightsabers ignited in *Star Wars Battlefront II*—the hot, new action/shooter follow-up to the best-selling *Star Wars* game of all time. However, don't expect the sequel to be a rehash with a few tweaks here and there. *Battlefront II* goes way beyond its predecessor to not only deliver deeper gameplay and more playable characters—including Jedi and classic heroes—but also to give fans what they hoped for most: space combat!

"IMPERIAL TROOPS HAVE ENTERED THE BASE!"

The original *Battlefront* was a groundbreaking game that finally allowed fans to live the action seen in the *Star Wars* movies, fighting as or against the Rebels, Imperials, clone troopers, or the Separatists on well-known locales such as Tatooine, Hoth, Kamino, and Geonosis. And while the first game included a single-player mode, it was clearly geared toward massive multiplayer skirmishes, especially action-laden online contests. In the second go-round, *Battlefront II* contains everything that made the first game great, plus a whole lot more.

For one, the single-player game has been enhanced quite a bit, and provides a much deeper experience with an emphasis on a story told through open-ended mission-based objectives. "The biggest change we made was to create a story based on the beginnings of the 501st Legion, or Vader's Fist," says Producer Shara Miller. "We really wanted to give the player a purpose, a reason to care about the characters, and not leave the gamer feeling like an anonymous person simply fighting a battle in the *Star Wars* universe."

Additionally, the gameplay has been tweaked to fully immerse fans in that story. "For *Battlefront II*, we're giving players real objectives to complete as they play through the game—it isn't just about capturing a command post or dispatching the enemy," explains Miller. "There's definitely more of a strategic element involved this time because now the player really influences what happens within any given battle, which can lead to turning the tide in their favor."

Galactic Conquest has also made its way into the sequel, and, like the story mode, promises to be a much more fulfilling experience than before. At the beginning, players start out with one basic trooper or unit (character class), and as a mission is completed, they will receive credits to use toward purchasing bonuses, like enhanced blasters, or additional units, such as a Rebel smuggler. "The team spent a lot of time trying to make sure that every bonus meant something, and that each potentially could make a difference in the outcome of the battle," Miller says.

A MORE EXPANSIVE GALAXY

On top of the improvements to the single-player campaign, LucasArts and Pandemic also focused a lot of their attention on making the multiplayer game the best it could be, which started by adding more choices, such as Capture the Flag, Assault, and Hunt, as well as increasing the number of people who could play at any given moment (24 on the PlayStation 2, 32 on the Xbox, and 64 on the PC).

At the same time the teams recognized that to get the strategic fulfillment out of the game, it was also important to have as many environments as possible so that players could completely immerse themselves in the *Star Wars* galaxy. "Instead of just tackling one



planet five different ways, you can now tackle five different planets five different ways," Miller says.

To that end, there are 24 locales in all—17 of which are new—including the lava planet Mustafar, the sinkhole planet of Utapau as well as Coruscant, Dagobah, and the interior of the *Tantive IV*. "It really drives home the game's motto that you can relive any of the classic battles anyway you want to," adds Miller.

As if that weren't enough, the character lineup has been expanded as well. During the single-player modes there will be times when players can jump into the robes of a Jedi, such as Mace Windu, Ki-Adi-Mundi, and Aayla Secura. For multiplayer action, it's possible to play as those characters as well as classic heroes and villains like Luke Skywalker, Han Solo, and Boba Fett. Even Princess Leia in all her Episode IV glory garnered a roster spot—cinnamon-bun hair and all.

"GET THE CREWS TO THEIR FIGHTERS"

However, the biggest gameplay enhancement of all is the ability to engage the enemy in space! In multiplayer contests, gamers are free to play space battles any way they choose, whether it's engaging in a straight dogfight with the enemy or attempting a reconnaissance mission where they actually land aboard a capital vessel and blow it up from the inside. For those who wish to play solo, the same type of action is made available during the course of gameplay in both the campaign and story modes.

As to be expected, the lineup of available vehicles is just staggering, including prequel vessels from the ARC 170 and Jedi Interceptor, to classic vehicles such as X-wings and TIE fighters—and that's without including the slew of other vehicles such as BARC speeders, speeder bikes, and other ground-assault dandies.

"DO WHAT MUST BE DONE"

When the last shot is fired, *Battlefront II* will prove to be the hot game that all *Star Wars* fans will want to get their hands on. While the first game did much to deliver a deep, immersive experience, it simply can't touch what this sequel can do. And for those who own an Xbox, there is actually a playable demo available on the second disc of the Episode III DVD, which allows skeptics to find out first-hand just how fun this game truly is.

"The Pandemic team that worked on the game were all diehard fans of the saga," says Miller. "They really wanted to pay tribute to *Star Wars* and do it right—and they did."



BATTLES ON THE GO

If you're one of the many gamers that have a Sony PSP, you haven't been left in the lurch—*Battlefront II* is also available for this amazing portable gaming device. Designed specifically to embrace the on-the-go nature of the handheld system this action/shooter offers play in both single- and multiplayer modes.

Like its console and PC counterparts, *Battlefront II* for the PSP includes a lot of the same outstanding features, including space combat in classic vehicles like X-wings, TIE fighters, and Jedi starfighters; the ability to play as select Jedi and hero characters; and the ability to wage war on numerous battlegrounds such as Hoth, Utapau, Mustafar, and Dagobah.

The main thrust of the action happens in *Battlefront II*'s three PSP-exclusive challenge modes, each of which tells a story from a different point of view. They are as follows:

REBEL RAIDER

In the guise of a Rebel smuggler, this capture-the-flag (CTF) style game tasks the player with securing contraband and returning it to his or her base as quickly as possible. Once complete, additional maps are opened and play continues. Of course, as you progress through each challenge, the action gets a little tougher.

ROGUE ASSASSIN

If you've ever wanted to play the role of a mercenary, this is your chance. The gameplay is very straightforward: you play an ex-Republic ARC trooper traveling the galaxy bagging bounties—and all in the name of the almighty credit. You're tasked with eliminating all targets on the map as quickly as possible. Once all the main targets have been disposed of, action proceeds to the next map. As in *Rebel Raider*, the targets get a little tougher each time.


IMPERIAL ENFORCER

So, you don't care too much for Gungans, Ewoks, and Jawas, huh? Well, the Empire has a job for you. As the name suggests, you strap on the armor to play an Imperial scout, and then head out on the space ways eliminating alien species. As you complete each challenge, another one awaits.

Additionally, *Battlefront II* also includes *Instant Action*, providing players with quick battles across 13 maps (including those listed above). *Galactic Conquest* is also available on this handheld version, with the goal being to claim planets one by one in hopes of eventually ruling the entire galaxy in the name of your chosen faction: Rebels, Imperials, Separatists or the clone troopers.

Best of all, every mode allows for some sort of multiplayer action—whether it's cooperative or competitive—through the PSP's Wi-Fi capacity to include up to four players.





The Art Of REVENGE OF THE SITH Part Three

Insider's conclusion to rare and seldom-seen imagery from George Lucas' final movie installment

By J.W. Rinzler

JANUARY to late June 2003 saw the final push in the Skywalker Ranch concept art department. In our third and last installment are illustrations from that period and quotations which we didn't have room for in *The Art of Star Wars: Episode III Revenge of the Sith* (Del Rey, 2005). During these months, as George Lucas honed the script, eventually writing four drafts, the artists were asked by the writer-director to create more and more concepts directly linked to scenes. In January, there was still room for experimentation—How would Mace Windu die? What about Boba Fett?—but as Day One of production drew near, ideas had to become more fixed (as sets and costumes were being made). Nevertheless, there were always plenty of opportunities for interpretation.

After the artists were able to read the script, certain things became obvious. One scene everyone knew would be important was Padmé's

funeral; another was the birth of Darth Vader. Yet another was the moment C-3PO learns he's to have his memory wiped—and everyone knew that the Obi-Wan/General Grievous chase through Utapau was going to be the Podrace of the film. Appropriately enough, conceptual work on those complex sequences continued throughout 2003. And last but not least, much concept art was produced for the Nos monster, which Obi-Wan was to encounter in the caves of Utapau; the monster was going to eat the two probe droids tracking the Jedi Master, but that scene was cut late in postproduction.

Nearly all of the following artworks illustrate those important moments, but nearly all of them were not approved. They are presented here as variations on a theme.



VADER CONSTRUCTION

Warren Fu—January 17, 2003

"I went to UC Berkeley and studied economics. I'd seen these *Art of Star Wars* books, but I'd never made the connection that you could make a living doing that kind of work. When I graduated, my friends told me about an internship at Lucasfilm...."



GRIEVOUS/OBI-WAN FACE-OFF

Derek Thompson—June 18, 2003

"We went to George's house to go over the Utapau sequence. It was a little bit more laid back there [than during meetings in the art department]. We went to his writing room, which was very cozy and beautiful and had all kinds of great books everywhere. And when we [with Iain McCaig] got there, he was finishing the last sentence of the first draft of the script. He actually filled us in on things that had changed or that he was planning on changing—at that point [Thursday, April 10, 2003] there still wasn't anything with Palpatine and Yoda, and George told us he wanted to have Palpatine and Yoda fight potentially in tandem with the Anakin/Obi-Wan fight."



^ SAD THREEPIO

Sang Jun Lee—January 31, 2003

"One thing I want to say about this project: Artists here [in the Skywalker Ranch art department] have a lot of freedom, and freedom equals inspiration. And George expects more."

^ UTAPAU BATTLE. STREET CLOSE-UP

Ryan Church—September 4, 2003

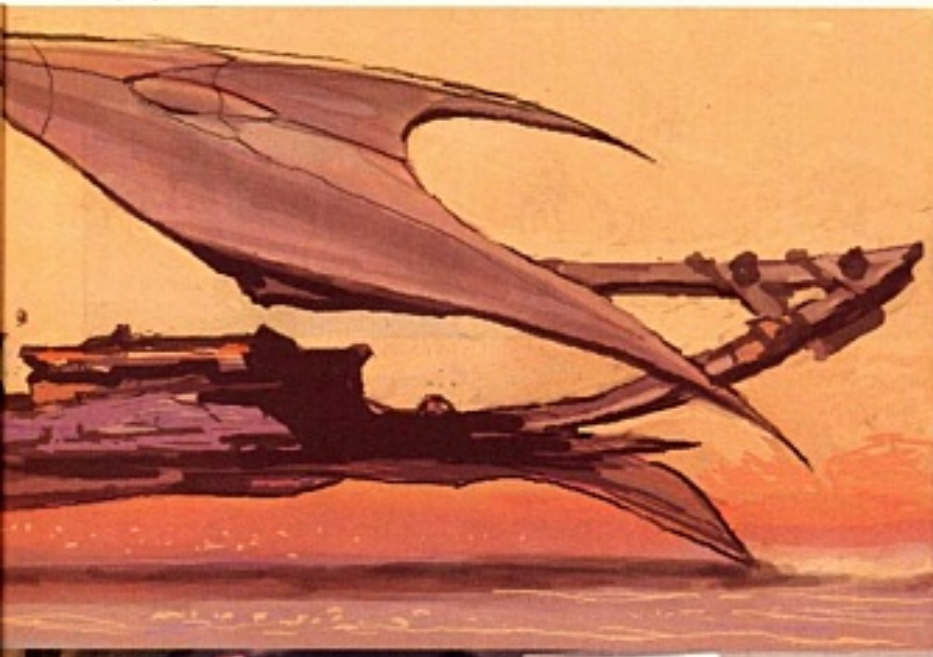
"George said that the interior was about the size of a basketball gymnasium. It's similar to Mustafar, very triangular, but with more girders and more skeletal. This was part of an attempt at clarifying the Utapau chase—George especially wanted to see what was happening at the street level."



▼ BARGE (FOR PADMÉ'S FUNERAL)

Iain McCaig—February 8, 2003

"Padmé is so naive and idealistic that she nearly wastes her planet because she thinks if she follows the rules, it will work out. And here she is now at the end of her life making the same mistakes. She's still idealistic. She gives Anakin too much credit. She believes her love can redeem him—even at the end, she believes it. Padmé's fault is she doesn't realize people break the rules."



▲ WEDGE ANTILLES' FATHER

Sang Jun Lee—January 31, 2003

"Sculpting versus drawing? No difference. What counts is the imagination. If you can bring the costume to life, you bring the character to life."

"On January 10, Lucas states definitively that Boba Fett will not be in the film as Boba would only be 16 and therefore too young." — Art department notes



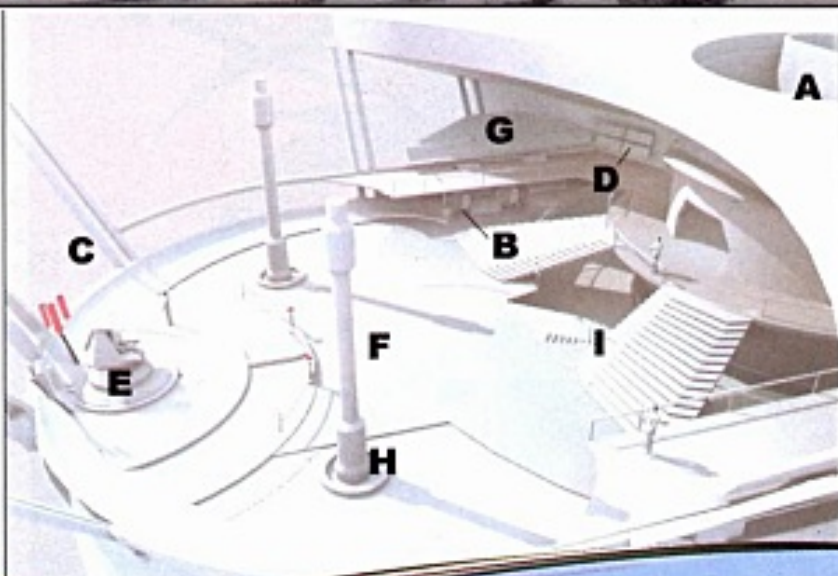
**^ BOBA FETT'S REVENGE:
THE DEATH OF MACE WINDU**

Warren Fu—January 10, 2003

> SEPARATIST CRUISER THRONE ROOM KEY

T. J. Frame—February 7, 2003

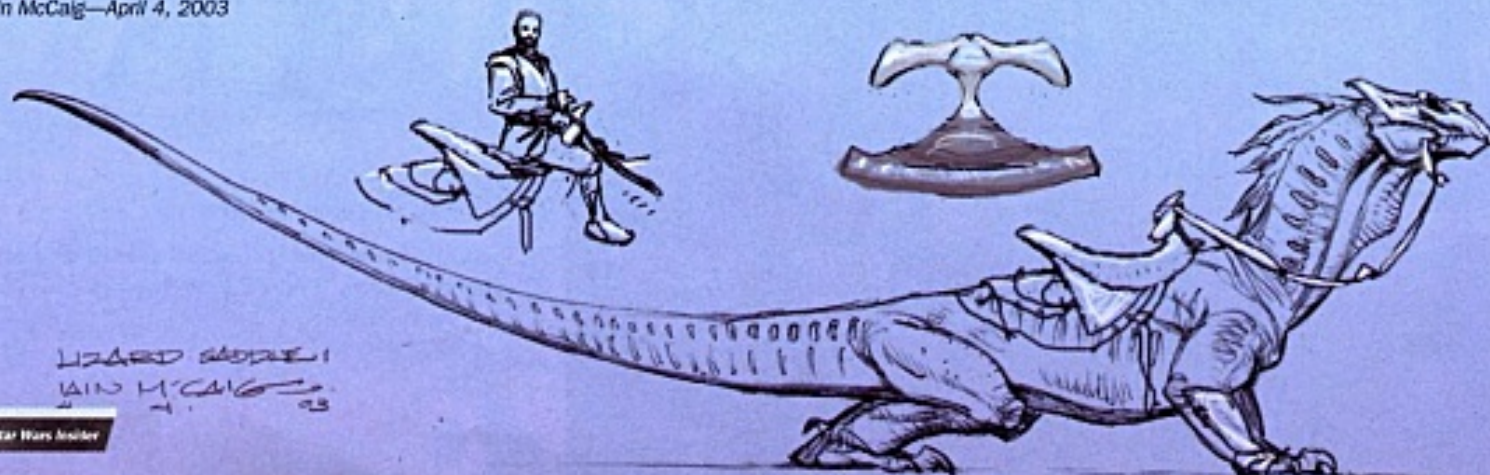
"A lot of time, we would show eye-level and bird's-eye views to Nick [Gillard, stunt coordinator], emphasizing the floor areas, so he would know roughly how much room he was going to have [for the fights] and set details that might affect the fight."



"I spent hours lying on the ground looking at the lizards here on the Ranch" — Iain McCaig

LIZARD SADDLE (KEEPING OBI-WAN IN HIS SEAT)

Iain McCaig—April 4, 2003





^ FORM STUDY (UTAPAU)

Erk Tiemens—April 10, 2003

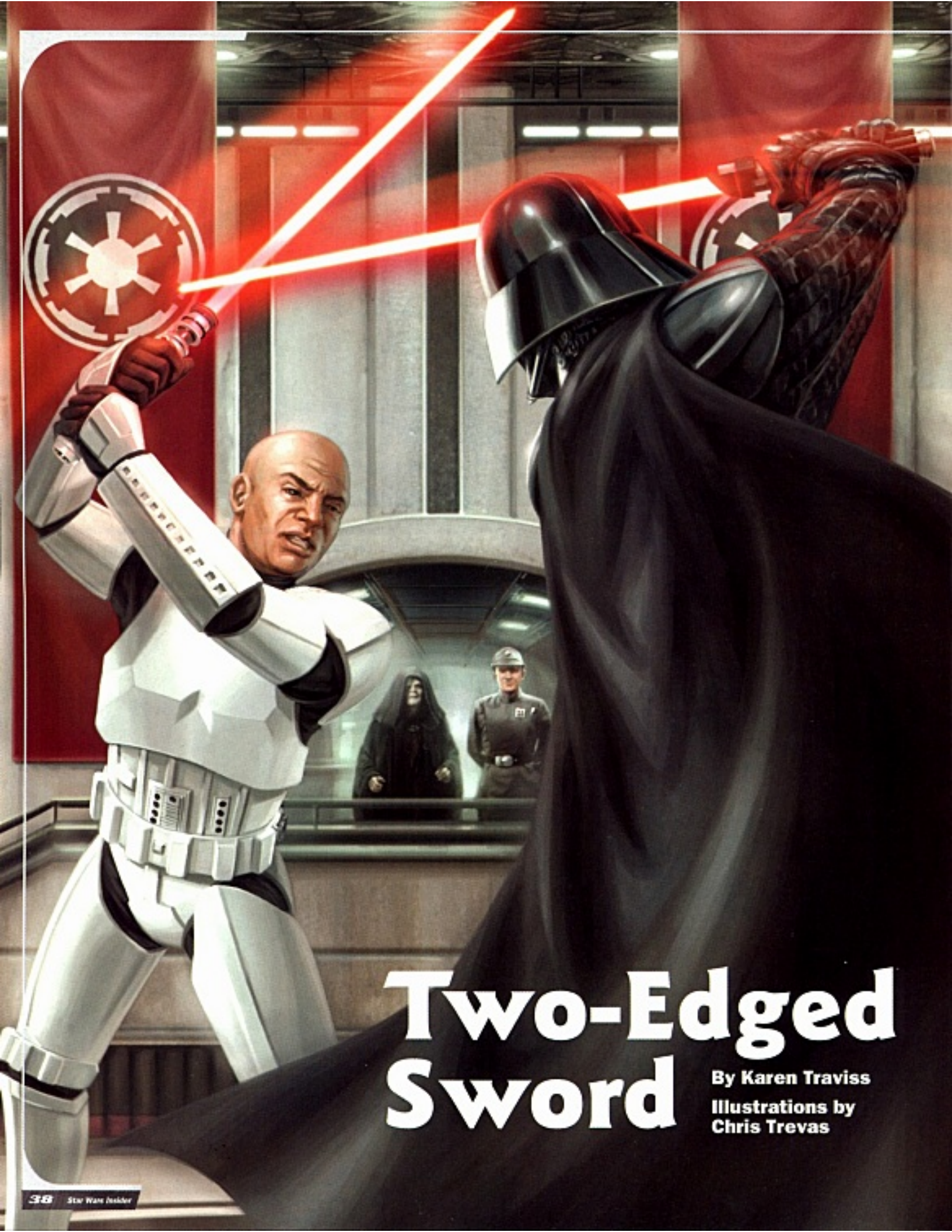
"I remember a book I read when I was a kid about how to build cathedrals and pyramids. Their whole inner-workings somehow relate to concept art....I would say that Episode III is mostly an animated movie that won't make the audience feel like it is. Even if there's only one human in the scene, you relate to that one figure."

▼ GROTTO MONSTER

Michael Mumane—January 31, 2003

"I think the one thing George said [about the grotto monster] was 'something amphibian.' Jun [Lee] and Iain [McCaig] and Robert [Barnes] and I just started designing; and that was fun because it was open season. I did a lot of research on frogs and salamanders. He's been down there a long time...."





Two-Edged Sword

By Karen Traviss

Illustrations by
Chris Trevas



“What can you teach a clone in a few months what a man takes a lifetime to learn?”—Emperor Palpatine to Lord Darth Vader

YINCHORR, MID RIM: IMPERIAL TRAINING CENTER.

For a dead man, Sa Cuis still had a fine lightsaber technique. Lord Vader swung his blade and the two beams of red energy rasped off each other.

Cuis—one of his clones, anyway—circled and Vader matched him, keeping a constant distance between them. He had no intention of killing the assassin again. Arkanian Micro had spent more than a year creating this clone of the Dark Jedi and it would have been wasteful to destroy him or any of his five brothers simply to prove superiority.

Besides, they were men. Vader tried not to lose sight of that. If he had wanted mindless predictability, he would have commissioned droids for the Imperial Army.

He was aware of two people watching the duel intently from the dais set a little above the training-hall floor; his master Emperor Palpatine and one of his aides, Lieutenant Erv Lekauf. Part of his mind could sense Lekauf's discomfort at being so close to the Emperor without Vader beside him.

“Enough,” said Vader, and shut down his lightsaber. The Cuis clone snapped his blade off too but watched Vader cautiously until he stood back to allow the clones to continue their lightsaber drill with the instructor. Vader was satisfied. The clones had retained all the speed and sharp reflexes of the unfortunate Emperor's Hand whose genome was now theirs. He hoped they had somehow inherited his extraordinary loyalty, too.

I wonder if the Emperor knew Cuis would never reveal he was his Hand. I wonder if my master values that kind of devotion, or just expects it.

Vader went back to the dais to watch the clones continue their lightsaber training. They ran through parry and riposte, redoubling and remise, red blades shimmering. The cavernous hall echoed with the hum of lightsabers and the clack of armor plates, a combination that Vader found oddly disturbing. Their instructor was yet another of Palpatine's many Hands—an assassin called Sheyvan, who had a taste for vibroblades as well as the more conventional lightsaber.

Vader paced up and down the hall, watching the sparring pairs with a careful eye. Hands often thought they were the only personal assassin in Palpatine's service, and most were unhappy if they found they were not. Sheyvan looked as if he was in that majority. His occasional glance at Palpatine was more accusing than adoring.

“Men need to believe they're unique,” said Palpatine quietly. He always lowered his voice to make people listen carefully to him. “And women, too. We all like to think we are special and irreplaceable. It is a great motivator.”

Sometimes Vader suspected Palpatine could read more than his emotions. “You made me feel I alone could help you defeat the Jedi Council, master.”

“And that was true, was it not?”

Vader had wondered just once—and no more—how his life might have unfolded had he not been seduced by Palpatine's assurance that he was the only member of the Jedi Council whom he could trust. It was true, yes. But if he had resisted, Padmé would still have died. At least now he had the power and position to remake the galaxy as he wished—orderly. He used it. He used it more every day.

“Not only do all men wish to be special,” said Vader. “They also wish to know there is someone they can trust.”

Palpatine's yellow eyes betrayed no reaction, just as he didn't seem troubled by Sheyvan's discomfort. The disappointment of those around him was of no consequence until they ceased to serve their purpose, and then they were discarded.

You will not discard me, master.

“One day, I may form a legion of Dark Jedi,” said Palpatine as if the idea had just struck him. “They have great potential. This Cuis would be honored to see what's become of him.”

It was as if he had never known Cuis. Vader had never mentioned that he knew Palpatine had sent Sa Cuis to kill him. *He wouldn't name you, my master. Not even when I offered to spare his life. That's what I want in my troops. Loyalty.*

Vader hadn't taken the assassination attempt personally. It was part of his training. The path towards Sith mastery had to be hard because the power it yielded was not for the weak or lazy. Vader understood that.

Lekauf—loyal, intelligent, with no special powers beyond the capacity for hard work—hovered at his elbow, radiating anxiety. Clones had been created from him, too, but he was very much alive to see them. He had even trained them. Now they were being evaluated, and they had passed inspection in all core skills except hand-to-hand combat.

“You still seem worried,” said Vader.

“No, sir...”

Lekauf had spent six months on this miserable, barren ball of rock training his clones. If they passed muster, he could finally return to Coruscant. It was clear what his fears were.

"You haven't seen your wife and children for six months, and you worry that if your clones don't perform well, you'll be here for another six," said Vader.

Lekauf swallowed hard and nodded. "Yes, sir. I do."

His courageous honesty was one of the qualities that made him both a good clone donor and instructor. Vader's memories of missing someone dear—the memories that he had learned to wrap and lock away, almost without pain now—echoed in response.

And I trusted you too, Padmé. I'm practiced at handling betrayal now.

"You'll see your family soon," said Vader.

Lekauf looked toward the training hall doors. He was a strongly built man in his thirties with an incongruously open face and scrubby light-brown hair. "I always worry about disappointing you, sir. But when I see what Dark Jedi can do, I wonder how ordinary humans can ever compete."

"Stormtroopers will never have to fight Jedi," said Vader. "Only Rebels."

Lekauf inhaled and held his breath as the six clones marched in. Vader heard it, however hard the man tried to suppress it. They looked as Lekauf himself might have done a few years earlier with that same expression of permanent optimism. And, Vader hoped, they would be equally efficient soldiers.

The clones, wearing the same Imperial armor as the Cuis batch, lined up in front of the dais and saluted. They were flash-trained from decanting to make them competent soldiers who could function in any army, but Vader needed them to be better than that. He needed them to meet the standards of the Kaminoan-cloned troops that still made up the majority of his stormtroopers.

"No lightsabers." Vader's voice boomed across the training hall. "Use durasteel staffs. This is an exercise. I want no serious injury."

Palpatine turned his head very slowly to look at him. Vader hooked his thumbs over his belt, waiting for the challenge.

"How can you test their suitability if you handicap them?" Palpatine's voice was soft and insinuating as it always was when he was planting an idea. "Is this not a concession?"

"No, my master. It creates more realistic conditions for the test." Vader stood his ground. "They need only to perform well against Rebels, who are not Force users. Just men."

Palpatine paused for two heartbeats, his sign of silent disapproval. "Very well."

Vader beckoned to Sheyvan to join them on the dais to clear the training hall floor for combat. The clones paired off, one Lekauf to each Cuis.

"Begin," said Palpatine.

Lekauf swallowed again.

The clones stalked each other, durasteel rods clasped in both hands. Then metal crashed as they smashed staff against staff, struggling to drive the other back. One Lekauf clone, the name "NELE" stenciled on his chest-plate, brought his staff round in a low arc to upend his opponent. But as soon as the man fell flat on his back, he sprang to his feet again in one move and threw the Lekauf clone almost the full width of the training hall with a massive Force push. He hit the wall, the impact of his back-plate making the room echo, and struggled back to his feet, shaking his head to clear it.

The other five Cuis clones laid aside their staffs and sent their opponents' weapons spinning from their hands with a single gesture. All the Lekauf clones were knocked flat on their backs and pinned down by an invisible hand.

It had been a very brief demonstration. Lekauf looked resigned to his fate, hands clasped behind his back, eyes fixed straight ahead.

"I would not expect any man to defeat a Jedi without adequate weapons," said Palpatine.

Vader wasn't sure if that was a verdict of failure or simply an observation. He glanced at Lekauf. "No, master," he said, addressing the Emperor but watching his aide. "Perhaps we should now try this again without allowing use of their Force powers."

"No, I have seen enough." Palpatine pulled his cowl a little further over his face. "I will take the Cuis clones and train them further. Your Lekauf batch may yet prove useful for other tasks."

We could simply clone an entire army of the Cuis template. We know what they can do. But a soldier is the product of constant training. They need to see action.

"I suggest that we put them all on active service and see how they perform," said Vader.

Palpatine paused again. "Yes. But commission a battalion of Cuis models from Arkanian Micro anyway. I'm impressed by how much the clones have retained of his Force abilities."

Lekauf's clones had picked themselves up and were waiting at stand easy with their hands clasped behind their backs.

"Does that mean we're returning to Imperial Center?" Lekauf asked, unable to disguise his desperation.

"Yes, Lieutenant, it does." Vader strode ahead and Lekauf managed to match his pace. His six clones collected their helmets and weapons, and followed him as did the Cuis batch. Sheyvan brought up the rear, looking sullen.

"I apologize for our performance, sir," said Lekauf.

Vader noted the use of the word *our*. "I won't consider that failure in hand-to-hand combat until I see you fight ordinary men."

"That's very generous of you, sir."

No, it wasn't generous: it was *fair*. The test against the Cuis clones was merely an act of curiosity and not a reason to judge

them unfit. Vader watched them mount the ramp of his Lambda-class shuttle and noted that even with their helmets on, he could tell the Lekauf from the Cuis by their bearing and their disciplined, synchronized stride alone. The Cuis clones moved more like athletes than soldiers, and—he couldn't help but notice this—they did not move like one machine.

"Smarten up," Lekauf snapped, instinctively knowing what Vader thought with his usual unerring accuracy. "You're in the 501st now."

COMMANDING OFFICER'S DAY CABIN, SHUTTLE ST 321, EN ROUTE FOR IMPERIAL CENTER.

"I think I might like the Cuis battalion under my own command," said the Emperor, leaning back in Vader's seat as the shuttle jumped to hyperspace.

Vader ignored his infringement of his territory and simply registered the fact that his master bothered to do it. It was another one of those little tests, the constant pushing and prodding designed to make Vader hungry for supremacy and angry enough to seize it. A thousand small threats would feed the dark side within him, but sometimes it seemed more for sport than education.

I don't need you to keep me sharp, master. I won't forget what drives me.

"They will not form part of the infantry, then, master?"

Palpatine's tone hardened a little. "I know how to command an army, Lord Vader."

"I mean that the Cuis clones are effectively all Hands and so might be ideal for special operations."

The Emperor accepted a glass of water from Lekauf, who never seemed to find menial tasks demeaning. "Yes, I shall train them to carry out many tasks."

Vader still managed to avoid the words that always hung between them now. "Cuis was loyal to his master to the end. He would not reveal his name."

"A commendable quality that I hope will be found in his clones."

"It may be genetic, but it can also be encouraged."

It can also be crushed. Vader thought of the man he had been—yes, there was no pain now, just a vivid and angry determination—and those who he had loved but who had betrayed him. He could still re-create that cold, focusing sense of disappointment when he realized that Palpatine had sent Cuis, and that the only thing he could trust him to do was to be a source of constant threat. Knowing how alone he truly was might have made him stronger, but it did not comfort him. He suspected it was why he surrounded himself with the Lekaufs of this world—not simply because loyal soldiers were good soldiers, but because it reassured the small part of him that had been Anakin, the part that still

seemed sufficiently useful not to suppress. Lekauf was soothing; a man who liked to know where he stood, a man who simply wanted to excel and be given clarity of purpose in exchange for his devotion.

You won't disappoint me. So many people disappoint me.

"Lieutenant," said Palpatine, looking past Vader to where Lekauf stood in patient silence. "What makes you loyal to Lord Vader?"

Lekauf, normally uncomfortable around Palpatine, relaxed a little. Vader could feel it. Lekauf's doubts and passions seldom showed on his face, but he had them, and Vader could always taste them and sometimes relied on them to understand what was happening within the Imperial Army.

"With your permission, sir," said Lekauf, and looked to Vader. "It's because my Lord never asks his men to do anything that he wouldn't do himself."

"Laudable," said Palpatine.

Honest, thought Vader. He could have said that the Empire was all that was holy and I was its instrument. But he gave a soldier's answer.

The Emperor went back to sipping his water, and Lekauf still stood motionless. He wouldn't sit unless Vader was seated. Vader was used to that now and occasionally had to order him to sit when it was clear he needed to.

"Call your wife, Lekauf," said Vader. "Tell her when you will be arriving."

There was a brief flare of excitement in Lekauf's spirit that illuminated the Force for a brief moment. "Thank you, sir. Thank you."

Lekauf saluted and disappeared through the hatch toward the cockpit. Master and apprentice remained silent until he was out of earshot.

"You constantly surprise me with your capacity for...compassion," said Palpatine, somehow shaping the word into an insult.

"Motivation," said Vader, daring to correct Palpatine, and he hoped he didn't think he had managed to sting him. "There would be no point in denying Lekauf such a small thing. Exercising power for the sake of it achieves nothing. Knowing when to let it go does."

"Making people want to please you is an important skill," said Palpatine. "You are becoming adept at it. Fascinating, is it not? To see that desire for approval?"

Ah, he enjoyed it. It was his sport. This was more than the exercise of political power. He liked to see people, helpless lesser people, in his thrall.

Vader decided he was content to be a simpler man, relying on strength and clarity. *Your need for games will one day be your undoing.*

Vader settled down in the seat opposite—normally the first officer's—and occupied his time catching up with reports from Imperial bases in the Outer Rim.



It should have been a short, uneventful flight. And it was, right up to the time when something tingled at the back of his throat and he looked up, hand reaching instinctively for his lightsaber. Then the red action stations alarm lit up the bulkhead and the warning klaxon deafened him.

Palpatine, still all glacial calm, placed his glass carefully on the nearest table and opened up the comm to the cockpit.

"What is the problem?" he asked.

There was nothing but the crackle of static from the other end of the link. Vader was already at the hatch, his Force senses tearing their way through what seemed like layers of padding and smoke to feel clearly what had been hidden from him by a concerted effort. The Dark Jedi were in revolt, struggling to screen their intentions from him, but all he needed to know was that they had no plans to be loyal to him.

They were probably coming for *him*.

The Cui clones were still on their donor's mission, it seemed.

VADER strode down the passage to the cockpit, lightsaber drawn, the pulsing red action stations light reflecting off his armor. He could hear blaster fire.

He opened his comlink. "Lekauf, what's happening?"

"The Cui clones killed the pilots and seized the entire forward section of the ship, sir." The *b-dappp* of a blaster bolt interrupted the lieutenant. "It's just me, my clones, and the navigation officer back here. We're trying to blast the hatches open at the bulkhead."

"Wait for me."

"I don't think you should come down here, sir."

"I will deal with it. They want me."

"Sheyvan seems to want the Emperor, sir, not you."



Vader felt the shuttle lurch as if it had made a sudden course correction. He strode back to the day cabin and checked the navigation display repeater to check the heading; the shuttle was now heading for the Outer Rim. Palpatine was still sitting calmly in his seat, his lightsaber hilt on his lap.

A thought crossed Vader's mind. He phrased it carefully. "Is this a live-fire exercise you saw fit not to mention to me, master?"

"It is not," said Palpatine.

Another of his games, though. Perhaps he has tasked the Cuis clones to kill me. "You are in danger, master."

"I can handle seven Dark Jedi, Lord Vader. What neither of us can handle, though, is the vacuum of space. So let us ensure there is no hull breach."

"Seven," said Vader. "You include your own Hand, then."

"Either Sheyvan is dead, or he is part of this rebellion, in which case he will die anyway."

The Lambda was a small craft, 20 meters stem to stern, and Palpatine could fight as well with his Force powers from the day cabin as he could within lightsaber range of an enemy. Vader took his calm reaction as tacit proof that the Emperor knew he was not at risk but that Vader was. And suddenly, he resented him for compromising his crew, who deserved better than this.

"I will deal with this, master. There is no need for you to be involved." *Don't put obstacles in my way. Don't try to test me further. Keep out of this fight.* "Lekauf and I will restore order."

Vader strode back down the passageway and came out at the hatch one compartment aft of the cockpit bulkhead. Smoke and the smell of discharged blaster filled the air; Lekauf, the navigation officer Pepin, and the Lekauf clones had stacked crates as a defensive barrier and were alternating between blasting at the hatch and attempting to force the sections apart with a durasteel bar.

"If we didn't have Jedi on the other side of the hatch, this would be open by now," said Pepin, grunting with the effort as he put all his weight on the metal bar.

"It's Sheyvan, sir," said Lekauf. "He led them."

Vader walked up to the hatch, moved Pepin out of the way with an assertive hand, and struck his balled fist against the durasteel twice.

"Sheyvan, give up. You can never defeat me."

Sheyvan's voice was muffled. Vader's amplified hearing picked out the words clearly even through the heavy durasteel.

"He betrayed us," said Sheyvan. "The Emperor betrayed us all."

"Open this hatch."

"He uses us, Lord Vader. Don't you understand?"

Oh yes, indeed I do. And I could rip this hatch apart with the power of my will, but I want to hear more. How did you find the strength to defy Palpatine?

"I said open the hatch."

"He makes us believe we're each the only Hand and then we find—he throws away our lives, Lord Vader, and our loyalty deserves better."

Indeed it does. So did mine. Who am I still angry with—Palpatine or Kenobi? Which master disappointed me most?

"Cuis clones!" He rapped the hatch again. "You cannot have your donor's memories. What makes you feel betrayed enough to threaten your Emperor?"

A dead man's voice answered with a slightly different accent, the accent of Sheyvan. "We're loyal to the man who trained us, Lord Vader."

"Terrific," said Lekauf. "Smart way to turn their qualities against us."

There was no disputing their capacity for loyalty, and Vader had been right to spot that quality in Cuis; but he hadn't known how betrayed Sheyvan would feel by finding he wasn't the only Hand, and by discovering what had happened to Cuis.

But Palpatine must have known the reaction was likely. Had he engineered this, putting a bitter man in charge of training

Dark Jedi who were highly likely to take on their instructor's cause? Had he influenced Sheyvan's mind? Vader never knew how many layers there were to Palpatine's intrigue, only that he was tired of it.

Lekauf was right. Loyalty was a two-edged sword. It was a pity that it was working against him at the moment.

"Lord Vader," said Sheyvan. "Lord Vader, help us overthrow Palpatine. You could rule in his place."

Yes, I will oust him. But now seemed very soon, too soon. Vader considered it for a moment. He turned and caught Lekauf staring at him and dismissed the thought.

"Stand back and let me open this hatch, Lieutenant."

The Cui clones heard him. One felt as if he had moved closer to the hatch. "If you attempt to storm the cockpit," he shouted, "we'll overload the laser cannons and destroy the ship."

Lekauf nodded. "They can do that, sir," he said quietly. "They have control of all weapons systems."

"Then we need to neutralize them safely."

"Safe for them?"

"Safe for us."

"If you're prepared to cope without life support for a while, my Lord, I can probably cut power to the whole ship," said Pepin. "The generator is on our side of the hatch."

That would cripple the laser cannons. It meant fighting in darkness, but Vader and the clones all had helmet enhancements that enabled them to see in infrared and low light. Pepin could manage somehow.

"They still have their lightsabers, sir, even if we kill the power," said Lekauf. "They're very good at deflecting blaster fire, and any heavier ordnance might blow a hole in our hull anyway."

"I've got something they'll have trouble deflecting," said Nele, the Lekauf clone who had been thrown across the training hall. He hefted a large rifle with a cylindrical chamber mounted where an optical scope would have been on a conventional blaster rifle. "Instant barbecue."

Lekauf looked embarrassed for a moment. "A flamethrower, sir. He's right. Better to char the section than put a big hole in it. And it's quick."

Vader couldn't imagine his ultra-formal lieutenant teaching his clones phrases like *instant barbecue*, but there was clearly a side to the man he hadn't yet seen.

"Fire is the greatest danger in a vessel."

"Not as dangerous as letting them blow up the ship, sir."

"Very well," said Vader. He could use the Force to contain damage if he had to. Feeling a presence approaching, he looked around to see Palpatine, standing serene at the end of the passageway and simply...observing. "Make ready."

Vader regretted the waste of Cui's clones. But this was a matter of survival, and if a Hand could turn on the Emperor, the man who had originally inspired his devotion, then he had instilled in his trainees a capacity to do the same.

Clones were always fast learners. That was a two-edged sword as well.

PALPATINE remained at the end of the passageway that ran the length of a

Lambda's starboard side. He had projected a shimmering field in front of him, a silent statement that he would not participate in the fight.

"I have confidence in you, Lord Vader."

That trick no longer works on me, master.





"And I have confidence in my men." Vader could see from the tight control on Lekauf's face that he was now far from inspired by the Emperor. For once, here was someone that he didn't appear able to imbue with the desire to please him. Lekauf seemed to feel what Vader felt. It was unsettling to see that in an ordinary man.

Pepin stood with a hydrosponder in his hand, ready to shut down the shuttle's drives and generator. Lekauf positioned the six clones on either side of the hatch with flamethrowers and blasters ready.

Vader stood back. What they needed was not so much his fighting skills as his ability to prevent the Dark Jedi from using the Force. They almost certainly had a danger sense as acute as his; and seven of them together could reach out from behind that hatch and thwart Pepin or any of the clones.

He took a breath and centered himself, shutting out almost everything around him until he was aware of only the living beings in the shuttle. He could feel Lekauf and his men. He could feel Pepin at the power controls. And he could feel the seven vortices of dark energy behind the bulkhead in the forward section as if the durasteel wasn't between them at all.

There was a click and whirr of blasters charging and a faint hiss as three of the clones adjusted the pressure in their flamethrowers.

"Ready when you are sir," said Lekauf.

Vader concentrated on Pepin and enveloped him in a Force shield.

"Pepin—now!"

Vader felt a sense of focus from behind the hatch, and as seven minds seemed to sense the threat and reached out, Pepin cut the generator and the shuttle was plunged into darkness, except for the shimmering red blade of his lightsaber. He raised his left hand, knowing exactly where the weakest point of the hatch was, and sent a massive Force push that swept the two halves of the hatch doors apart.

For a moment, frozen in time, Vader saw a forest of red lightsaber shafts exactly like his own. He punched a Force shockwave into the cockpit just as his field of vision erupted in hot yellow light and the loud *whoomp* of flame filled the ruptured compartment ahead of them, fire licking across bulkheads and darting into the cockpit hatchway.

He could see inside now. He heard screams. Three lightsabers had disappeared, appearing to merge with the flames. Fierce gold reflections danced on white armor. But three shafts of energy continued to glow, and he could see three of Cui's clones enveloped in Force shields of their own, managing to hold off the flamethrower assault.

The stormtrooper plates and bodysuit were fire-resistant, and Lekauf's men had overcome that hard-wired human terror of fire to walk through the inferno and continue to shoot jets of burning gas into the compartment before them. Vader could see three bodies on the floor, matte-black from charring, and three moving saber blades, but where was the fourth?

He reached out with his mind, searching behind burning panels and control fascias. Another ball of fire rolled up to the deckhead from the muzzle of a flamethrower. Lekauf, tight at Vader's side and without a respirator, coughed as acrid smoke billowed back.

"Get clear," said Vader, and stabbed his Force reach through the shield of the Cui clones, seizing their throats and crushing them. One yielded and Vader moved in fast, taking three strides forward and slashing his saber down to fell the clone.

Two were left, plus Sheyvan. He was still alive. Vader could feel him yet not see him. Lekauf's men fired rapid bursts of flame at the last two Cui clones standing, pinning them against the port bulkhead as Vader moved in and they struggled to maintain the protective bubble around them. Smoke rolled from every surface. The shuttle's interior was made from fire-resistant materials, but the temperature in the confined space was now getting unbearable.

Nele fired another burst of burning gas at the Dark Jedi. Then one of the Cui clones made a massive effort and sent the ball of flame back at Vader.

Vader's suit could withstand nearly every assault. But Lekauf, a man trained to react without pausing to debate, flung himself in front of him and took the brunt of the flame. He fell, gasping, as the clones closed in on the Dark Jedi and Vader burst apart their Force shields with pure focused rage.

Lightsabers winked out of existence.

"Pepin, fire control, now!" Vader shouted.

The shuttle's power came back, and a fine rain of fire retardant began falling from the conduits in the deckhead, dousing the smoldering surfaces. Vader dropped to one knee to grab Lekauf's shoulders and pull him clear.

Lekauf's action had been a foolish gesture and one Vader didn't need. But this was a painful reminder for him. Not so long ago, he had been the one burning and desperate for help. And the master he had trusted, Obi-Wan Kenobi, had abandoned him and left him to die.

Vader would not abandon Lekauf as he had been abandoned. He supported the officer's head, not to win his allegiance as Palpatine might, but because it was what Vader believed Kenobi should have done for him.

Lekauf's skin was blackened, but his eyes were open, wide and white in a shocked face. Vader called for bacta and Nele and Pepin ran to him with medpacs. Lekauf raised an arm and looked at the blistered back of his hand as if it wasn't his own. "My wife's going to be furious with me," he said in that nonsensical way that badly injured men often did.

"I bet your wife will just be glad to see you back in one piece," said Pepin. "Let's get you into the cabin."

Vader straightened up. The other clones were searching the charred and twisted forward compartment, blasters aimed.

Sheyvan had to be in there somewhere. It was too small a ship in which to hide. Vader stepped carefully through the steaming debris, now slippery with a coating of fire-retardant liquid, and gestured to the clones to leave him to the search. He felt the Dark Jedi was alive, but with a black layer of wet ash covering everything, it was hard to tell what was a body and what was simply a melted sheet of plastoid. He prodded lumps with his boot, lightsaber in hand.

He counted eight bodies; six Cuis clones and the two crew who were already dead when the assault began. Then one blackened shape yielded slightly when he kicked it.

Sheyvan sprang to his feet, a nightmare smeared in wet, black ash. His lightsaber cut through the damp, hot air, and Vader blocked it with an upward thrust.

"He'll betray you too, sir," said Sheyvan, his lightsaber locked against Vader's.

"Few men will not try to betray me," said Vader and swung back at him. He could only focus on Lekauf's plight at that moment, an echo of his own, and rage was a fine lens through which to concentrate his power. He drove Sheyvan back across the slippery deck, sending him stumbling. Even now, after holding back flame and surviving smoke, the Dark Jedi was still a formidable fighter, and Vader genuinely regretted the final stroke that sliced him from shoulder to hip and left him dead on the deck.

Sheyvan was what Palpatine had made him. Vader had once thought he was made as Palpatine had planned, but now he could be his own man.

The Emperor could even have influenced Sheyvan to do this. So many layers. So many games.

The cockpit was too badly damaged to pilot the shuttle back to Imperial Center. Vader sent out a distress signal and waited for rescue. He walked back to the day cabin to check on Lekauf and found Palpatine watching the emergency first aid as if it was a demonstration.

"Will he survive?" Vader asked. *I know how this feels. I know the pain.* "Are his lungs damaged?"

Pepin took him to one side. "He's very badly burned, sir," he said in a whisper.

"I survived burns once," said Vader. "And so will he." He leaned over Lekauf and stared into his face, seeing a fraction of the image that Palpatine must once have seen of him. "You are too loyal for your own good, Lieutenant."

"That's my job, my Lord."

He might have been attempting humor. Judging by the expressions on the faces of the clones he had trained, he had created that same sense of allegiance in them. They had almost formed a defensive line around him. Nele handed Pepin a succession of bacta-soaked swabs.

"You never disappoint me," said Vader. Lekauf, face and hands swathed in wet gauze, blinked a few times. "Your apology was premature."

Lekauf would recover in time, and he might even train men again. But he would now be the progenitor of a clone battalion; his men had defeated Dark Jedi and, even if assisted by Vader, they had still given a good account of themselves.

Lekauf could be proud. And at least he would see his family again. Scarred or not, he had certain things that others—even Vader—might envy.

IMPERIAL PALACE, CORUSCANT: TWO DAYS LATER.

"How is your lieutenant?" asked the Emperor.

Vader studied the ranks of the 501st Legion from the window overlooking the parade ground. There was a certain comfort in knowing that for most of them—those whose whole life was soldiering and who had no ambitions beyond that—life was a straightforward process of doing their job with no thought of who they might oust or assassinate or outmaneuver.

"He's improving, master."

"Loyalty is a fine quality."

"I have asked Arkanian Micro to produce a battalion of Lekauf clones. I think they have proved themselves."

"Yes." Palpatine wandered across to the window to stand beside Vader as if curious about whatever had caught his attention. "Cancel the orders for the Cuis clones. For the time being."

I already have. "It will be done, my master."

"You are still troubled. I feel it."

Vader decided to risk the question that was on his mind. Palpatine knew it was there anyway. The only issue was whether Vader would ask it.

"Master, was Sheyvan's rebellion designed to test me?"

Palpatine turned his head sharply. The cowl shadowed his eyes: Once his face had seemed kindly to Vader. "If it was a test, Lord Vader, it was for the clones, not for you. And if it was, then the Lekauf batch proved the most worthy."

So that was your motive. With a little mental manipulation to turn Sheyvan's resentment into hatred. And what a poor reward for Lekauf.

Vader curbed his anger simply to deny his master the taste of victory. "A real crisis shows what a man is made from."

"I have not ruled out more Cuis clones, of course."

sparring; the Emperor neither lied nor told the truth. Now it had ceased to be a challenge, and Vader longed for a simpler relationship. There was a very fine line between strengthening a man through constant challenge and turning him into an enemy.

"Perhaps the solution to having to watch your back is to make your enemy watch theirs instead," said Vader.

I will come for you one day.

"Or have others want to watch it for you," said Palpatine and turned to leave his apprentice alone in the anteroom.

Vader now knew there were no Force users, dark or otherwise, who he could wholly trust, and he trusted his own master least of all. Vader had no loyalties beyond himself—except for his interest in the wellbeing of the likes of Lekauf, men with no extraordinary gifts or powers whatsoever.



How far ahead do you plan your little games? You waited decades to defeat the Jedi. You used trillions of lives to achieve it. Will I ever be able to think enough steps ahead of you?

"I feel Dark Jedi are not suitable for the Imperial Army."

"With the right commander they would be."

"And who would train them?"

"You, Lord Vader."

"I prefer ordinary soldiers. They don't covet power. I would spend all my time watching my back."

"Indeed you would," said Palpatine.

It had been a game at first, an annoying one, but just verbal

Unless, of course, you counted simple honesty as a gift.

At that moment, he thought that it was the equal of any Force power. Yes, Vader preferred ordinary men made excellent by effort. The part of him that was Anakin Skywalker remembered the few things he had struggled to achieve—love, excitement, freedom—and thought how much more they had thrilled him than his prodigious and easy powers.

He had been a man himself, once. Thinking of Lekauf, he wondered if he would ever choose to be one again. ☐

By Pablo Hidalgo

Starting With A Clean Slate

PLUS, OH, WHAT A PITY AND SIDIOUS, YOU SURE DO TALK FUNNY

I recently acquired a movie slate and want to write it up so it matches the first day of shooting on Star Wars. What should I put in it?

Assuming the slate has all the fields that the slates used in the production of *A New Hope* did, the production name should read The Star Wars with George Lucas as director and Gil Taylor as cinematographer. The date should be written British-style with an annotation of the type of location shoot: 22nd March '76 EXT/DAY. The scene number is 26. It's the selling of the droids by the Jawas outside the Lars Homestead.

By the way, you can find this kind of inside behind-the-scenes information in *The Cinema of George Lucas*, a fantastic and fascinating hardcover book that includes a summary of the production reports and shooting schedules for Episode IV as well as other Lucas movies. It is written by Marcus Hearn and published by Harry N. Abrams, Inc.



Why does Sidious have a security hologram in his office recording his conversation with Anakin?

This appears to be a common misperception sparked by the similarity of the posture and dialogue in the scene where Anakin is dubbed Darth Vader, and the hologram that Obi-Wan sees in the Jedi Temple's security recordings. They're two separate incidents. What Obi-Wan sees in a hologram took place in the Jedi Temple—Sidious visited the Temple to witness his apprentice's work firsthand. That's why he is commending young Vader in the recording.

"Hello there! My name is...um...my name...is...blast! Artoo, what's my name again?"

How is it that Anakin so easily believes Palpatine's claims that the Jedi are taking over when he rushes in and sees dead Jedi in his office?

As persuasive as Palpatine can be, it's really Mace's actions to kill the old man that drive Anakin into action. But to specifically address your question, Anakin never saw those dead Jedi when he entered the Chancellor's office. Palpatine killed Agen Kolar, Saesee Tiin, and Kit Fisto in his more secure private office, which is down the hall from the larger space that Anakin rushes into.

Why was R2-D2's memory not wiped along with C-3PO's? It was not really explained in the movie or the novel.

R2-D2 can keep a secret. While it's true that C-3PO is more likely to blab than R2-D2, it's not just a function of personality. Protocol droid memory cores are less secure than those of astromech droids. That's part of the reason the heroes of the saga seem to perpetually keep poor C-3PO in the dark. That whole sting operation in Jabba's palace was a nightmare to C-3PO, yet nobody thought to fill him in on the nature of the operation, lest he divulge it to Jabba or his henchmen.

Astromechs, which are often pressed into military service and tasked to store secrets like vital hyperspace navigation data, need a much more tamper-proof memory bank. If instructed, they can bury a memory much more deeply and securely than a civilian-issue protocol droid. Luke Skywalker discovers in *Star Wars Dark Nest I: The Joiner King* that poking around R2-D2's memory core can be very risky.

Also, it's George Lucas' intent that R2-D2 is the only character in the saga who knows



the whole story firsthand. There's a great story-telling irony in that the character who has the most to say can't tell anyone except the one character who shouldn't be allowed to know the whole story.

In Episode III, in the Jedi Temple briefing room, Obi-Wan says, "...and Master Vos has moved his troops to Boz Pity." Is he referring to the Dark Jedi Quinlan Vos? And where is Boz Pity? He is indeed referring to Quinlan Vos, who regained the trust of the Jedi and his footing on the path of the light following events on Saleucami as told in *Star Wars: Republic* #74-77. As Obi-Wan says to Anakin, Saleucami has fallen and Master Vos moved his troops to Boz Pity. Those events happen in *Republic* #77.

In much the same way that Aayla Secura caught Lucas' eye enough to prompt the director to include the comic's character in Episode II, Lucas was intrigued by Quinlan Vos. In addition to the mention of him in the briefing room, Quinlan was scripted to appear on Kashyyyk during the Order 66 sequence. The scene was cut before any of the Kashyyyk action was ever shot, so Quinlan was never cast. The closest he came to being in the film was being a part of animatics developed for the scene.

Boz Pity is a green planet in the Outer Rim Territories. It is known as a graveyard world because its original inhabitants no longer exist and all that remains are their bones and gravestones. These remains are huge as the former inhabitants of the planet were giants.

You can see Boz Pity in action in Issues #4 and 5 of the Dark Horse mini-series *Star Wars: Obsession*.

I have a question about the Valley of the Jedi. I heard about it in Star Wars Jedi Knight II: Jedi Outcast. What is the darn thing, and is it guarded by any troops?

The Valley of the Jedi was a location first featured in *Star Wars Jedi Knight: Dark*

Forces II, the LucasArts computer game that came out in 1997. It is an area on the planet Ruusan. As detailed in the game, the Dark Jedi Jerec and his followers desperately wanted to uncover its location for the Valley was said to be a source of great power.

Its back story has since been told in a number of sources, including the *Star Wars: Dark Forces* novellas published in 1997-1998, the *Jedi vs. Sith* comics series published in 2001, and *The Power of the Jedi Sourcebook* published in 2002.

A thousand years before the rise of the Empire, there was one last great battle between the Jedi and the Sith. Kaan, the leading Sith Lord of the time, had led his Brotherhood of Darkness against the Army of Light led by Jedi General Lord Hoth with Ruusan as the battlefield. Kaan lured Hoth into a trap and unleashed a horrible Sith weapon—a thought bomb—that killed both armies and trapped their spirits, Sith and Jedi alike, in the valley where the attack occurred. This brought an end to the Sith menace (though, as we all know at least one Sith Lord escaped to secretly reestablish the Order with a new rule of "one master, one apprentice"). To commemorate the valiant heroes who sacrificed their lives to bring an end to the Sith, Lord Hoth's Padawan, Johun Othone, oversaw the construction of enormous statues and carvings in the valley, even though the Jedi Council frowned on such displays.

Despite Othone's best efforts, the Battle of Ruusan was forgotten, and the location of the Valley was lost to time. In the *Dark Forces II* game, you control Kyle Katarn as he races to beat the Dark Jedi to the Valley, and by game's end, Kyle releases all the spirits of the Jedi and Sith trapped there.

As for the presence of troops there, well, in the game, Jerec brings with him his Imperial forces during his search for the Valley. After Jerec's force are wiped out, Kyle Katarn tells Luke of the Valley, and Luke keeps its location a secret. So, no, there are no regularly stationed troops in the Valley of the Jedi.

In Issue #83's "20 Most Memorable Moments of the Expanded Universe," it said Maul was miraculously resurrected and killed by Darth Vader. Was this after Owen Lars killed him by shooting Maul in the face, which is seen in Star Wars: Visionaries, or is he resurrected after Obi-Wan sliced him in half?

This is tricky because you're asking about the chronology of events of two stories that have no place in the *Star Wars* timeline. Both tales that you describe are "Infinities," meaning that they exist outside *Star Wars* continuity. Think of them as alternate reality stories—they are not only alternate to the central *Star Wars* continuity but also to each other. So one cannot take place before the other because they don't actually happen in the same "reality."

Having said that, each has an approximate timeline placement in its own universe. From the looks of it, the *Visionaries* story ("Old Wounds") happens first. It's said to take place "in the third year of Imperial occupation." Luke Skywalker appears in the story as a three-year-old.

The *Tales* story ("Resurrection" published in Issue #9) happens much later. Darth Vader is searching for the Rebels who stole the Death Star plans, which suggests that these events take place just before the events of *A New Hope*, albeit in a parallel reality.





In Clone Wars comics, one of Saesee Tiin's horns in chopped in half, yet in Episode III he has two full horns. What gives?

The Clone Wars designs for Saesee Tiin were developed before it was known his character would be featured in *Revenge of the Sith*, so the artists involved were a bit overzealous in roughing him up. Given that his horn is intact in Episode III, we must conclude that we've been treated to an unexpected lesson in horn growth and regeneration rates of a healthy Iktotchi.

Is the Open Circle icon the symbol of just Anakin and Obi-Wan's fleet or of the whole Republic? Not only do you see it on Obi-Wan and Anakin's fleet, but also on a box in a Coruscant hangar and, weirdest of all, on an identical box on Mustafar.

The folks behind the *Incredible Cross-Sections* book for Episode III did a fantastic job in identifying all the intricate details of the Episode III designs and the stories behind them, but the Open Circle icon is a bit of a misstep. The book describes it as a specific heraldic symbol of both the armada and the fleet Obi-Wan and Anakin belong to. However, the Episode III art department really designed it to be a much more general Republic logo. That's why it appears on hardware in other Jedi units—because the same digital models are used to depict the ARC-170 fighters over Coruscant and the fighters that shoot down Plo Koon in Cato-Neimoidia.



To preserve the fact stated in the book, it's now understood that the *Open Circle* armada may have been the first to carry that emblem, but it has since spread to many different units that once were part of that armada. As for what that symbol was doing on Mustafar—in reality, the result of reusing a digital asset from a Coruscant environment—it's likely the Separatists had captured and were using Republic war material.

If Obi-Wan and Anakin command the same troops, why didn't Anakin lead the 212th into the Jedi Temple? There's also the possibility that Palpatine gave Anakin his troops, but if this was the case why wasn't Anakin leading Palpatine's red shock troopers?

The core of the 212th was stationed on Utapau with Obi-Wan Kenobi, so that unit was not available for Anakin's mission to the Jedi Temple. Palpatine never would have considered them anyway. He had a special team ready for it.

Shortly after the Battle of Jabiim and the increased threats directed at Coruscant, Palpatine secretly ordered a Kaminoan cloning facility to be transplanted to a secure site on Coruscant. These clones were raised and trained completely apart from any Jedi overseers. They resulted in two of Palpatine's most trusted units: the red-armored shock troopers and the blue-armored 501st.

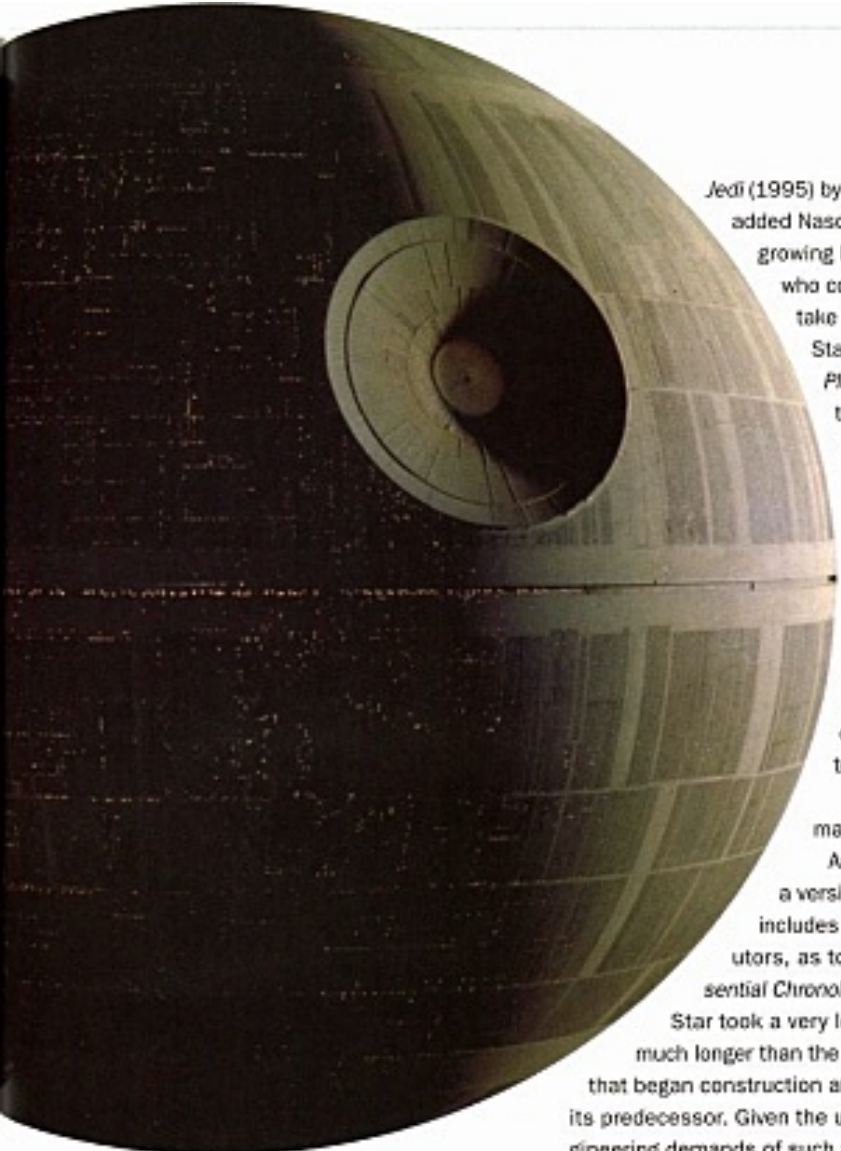
The shock troopers became part of Homeworld Security Command late in the Clone Wars. They were always understood to be Palpatine's personal clones. The blue units he gave to his new apprentice as his own troopers. Their inaugural mission together was the "pacification" of the Jedi Temple.

Is it just me, or does Palpatine's voice change along with his facial deformation?

It's not just you. The Sound Editors for Episode III did change the pitch of Palpatine's voice at George Lucas' request to make the scene spookier. It is the sound of the dark side flowing, unrestrained and unbalanced, through a master Sith Lord for the first time in ages.

Yes, it's true. Palpatine suffers from a chronic case of evil-itis.





Jedi (1995) by Barbara Hambley added Nasdra Magrody to the growing list of scientists who could, in some part, take credit for the Death Star design. *Rogue Planet* (2000) adds that Raith Sienar came up with the idea, and finally *Attack of the Clones* (2002) added the Geonosians and the technical masterminds of the Confederacy of Independent Systems to the list.

The question remains: Who did what? Amazingly, there is a version of events that includes all of these contributors, as told in *The New Essential Chronology*. The first Death Star took a very long time to build, much longer than the second Death Star that began construction after the demise of its predecessor. Given the unprecedented engineering demands of such a colossal project, that's understandable. In the early days of the Death Star's development, the scale of the project was almost its undoing as material and technology shortages and failures, not to mention sabotage, led to delays and stalls.

So with each engineering challenge, more leading scientists were brought into the fold. The Death Star project was put on hold while Tarkin commissioned a test-bed platform be constructed in the Maw to troubleshoot the problems on an affordable model, rather than risk damage to the costly work-in-progress hidden away in a classified system. It did take almost two decades of trial, error, sabotage, and political intrigue to finalize the project.

There's more, but you should really pick up the new *Chronology* to see how it fits. And authors Steve Perry and Michael Reaves will be exploring the fertile era of the Death Star's construction with an as-yet-untitled hardcover novel due to be released by Del Rey Books in 2007.

Why are all the Rebels you see in the movies human (with the notable exceptions of Chewie, that Sullustan, and the Mon Calamari), when the aliens would probably hate the Empire

more? Odds are at least one pilot attacking either the first or second Death Star would be an alien.

The realities of budget and filmmaking technology of the 1970s and 1980s limited the scope of the Alliance. The reason why the ranks of the Rebel Alliance resemble British extras is because that's what George Lucas had to work with. By the time he got to *Return of the Jedi*, he was able to realize a more multicultural Rebellion and could afford adding Ishi Tib, Sullustans, Dressellians, and Mon Calamari to the Rebel briefing. There are many other alien supporters of the Rebellion, but that's all we see in *Jedi*.

As far as the in-universe reason, the Rebel group seen under the command of Princess Leia and General Dodonna in Episode IV, and Leia and Rieekan in Episode V, is only one part of the larger Rebellion. Expanded Universe sources have revealed alien supporters of the Rebellion since the very start it's just that cinematically we've been following a group made up mostly of humans, and whatever nonhumans are there must be understood to be "offscreen."

For what it's worth, when it came time to revisit *A New Hope* for the DVD release, Lucas toyed with the idea of adding Sullustans and Mon Calamari to the Rebel briefing room in Episode IV but ultimately felt it unnecessary. Such an addition never got beyond an idea.

Oh, and about the pilots—there was footage of Sullustan B-wing pilots shot for *Return of the Jedi*, but it was never used.

Do you have a Star Wars trivia question that you can't find the answer to? E-mail it to us at QandA@insider.starwars.com or send it to STAR WARS INSIDER, P.O. Box 23500, Oakland, CA 94623-2350. ATTN: Q&A.

Perhaps only humans can fit their heads into those flight helmets.



The movies and EU each offer their own explanation of how the first Death Star was created. In the movies, it's assumed that the Death Star was designed before Episode II and was constructed through the Clone Wars and into the Empire. The EU (the Jedi Academy trilogy and Darksaber) say it was designed and created by the Empire. Which one is correct?

They both are—thanks again to the elasticity of the Star Wars Expanded Universe. The Death Star back story crafted in the 1990s was done without the benefit of knowing George Lucas' ultimate plans for the prequel trilogy. But even back then, it was an evolving, living story. Material dating back to the original Star Wars credited the Death Star to Grand Moff Tarkin, though it was never really suggested that he engineered the thing. Bevel Lemelisk was first credited with the Death Star's construction in 1990 in *Galaxy Guide 5: Return of the Jedi*, a role-playing game supplement.

The *Jedi Academy Trilogy* (1994–1995) by Kevin J. Anderson added more to the Death Star mythos by adding more scientists and a secret staging ground called the Maw, where the station was tested via prototypes. *Children of the*

Who's Who in the Delegation of 2000



Before the Rebel Alliance, a small band of men and women lighted the fires of opposition. *Insider* presents the major players from the Delegation of 2000 and the movement they started to restore peace to the galaxy.

By Daniel Wallace

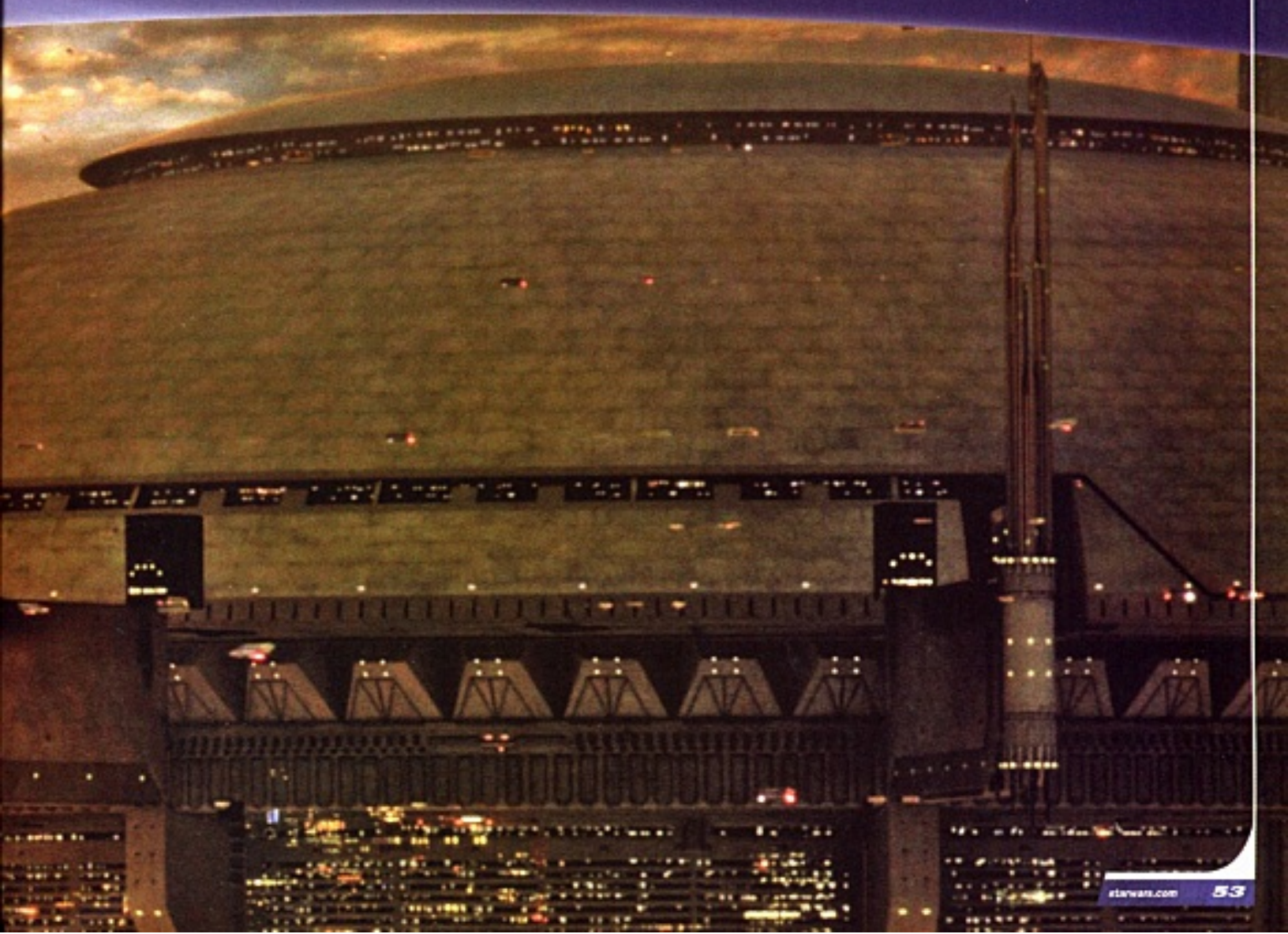
"THE only thing necessary for the triumph of evil is for good men to do nothing." English philosopher Edmund Burke penned those words more than 200 years ago. Obviously it's a saying that, despite its real-world context, Bail Organa and Mon Mothma believe too. In *Revenge of the Sith*, they show that they're willing to do everything in their power to prevent the Republic's plunge into tyranny.

Organa and Mon Mothma are Senators, so words are their weapons. Their plan, developed in a series of clandestine meetings with like-minded colleagues, is to draft a legislative complaint against Supreme Chancellor Palpatine. The appeal asks that Palpatine relinquish his emergency war powers, abolish the Sector Governance Decree of regional governorship,

and open cease-fire talks with the Separatists. The huge number of Senators who sign the appeal give it a name: the Petition of 2000.

If you're not familiar with this movie subplot, you soon will be. George Lucas filmed three scenes with Bail Organa, Mon Mothma, Padmé Amidala, and other politicians to show how noble legislators—not the defeated and scattered Jedi Knights—will one day give birth to the Rebel Alliance. Though the scenes fell victim to an editing trim prior to the film's theatrical release, they've been included on the *Revenge of the Sith* DVD.

The Senators who signed the petition are known as the Delegation of 2000. While most of them are still unnamed, we've profiled all the signatories that have been identified to date, both from DVD content and Expanded Universe references. Meet the face of the new resistance!



**"So this is how liberty dies.
With thunderous applause..."**

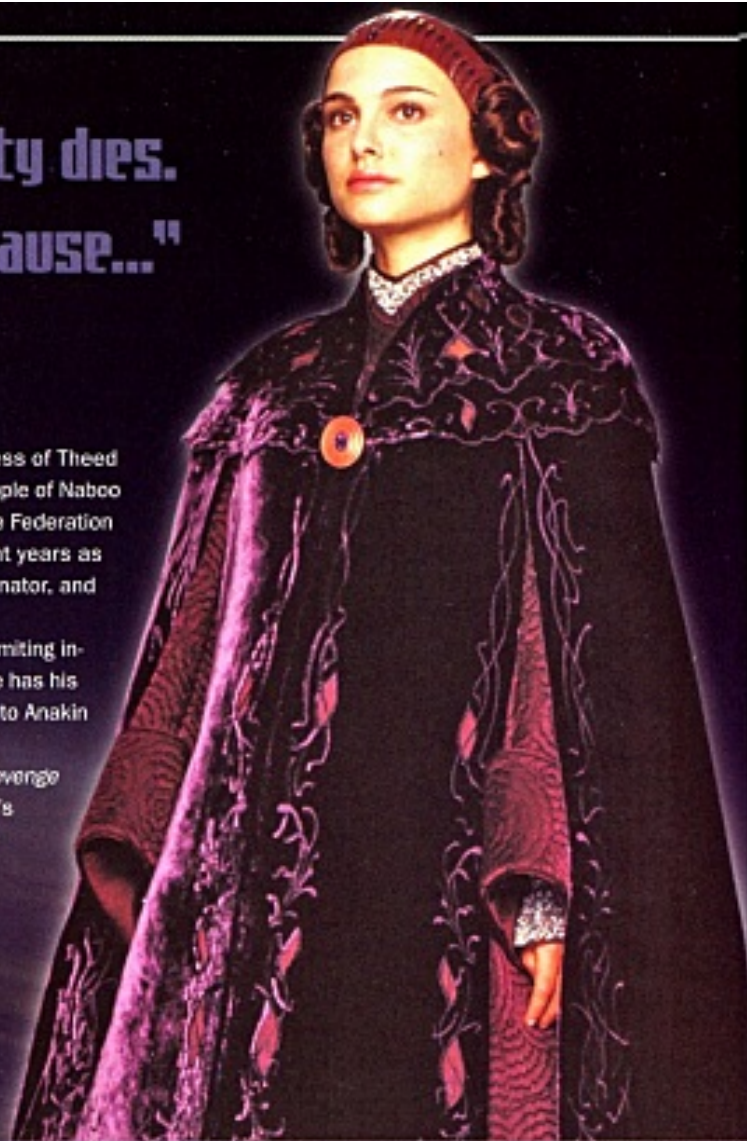
—Padmé Amidala

Padmé Amidala

Having served as a volunteer in the Refugee Relief Movement and as the Princess of Theed prior to age 14, Padmé had long since sacrificed her childhood by the time the people of Naboo elected her queen. Even at such a young age, she freed her planet from the Trade Federation and forged a peace between the people of Naboo and the Gungans. After eight years as queen, her term expired. But the new Queen urged her to run for the office of Senator, and she was easily elected.

As Padmé and Palpatine are both from Naboo, it is hoped that she might be a limiting influence on the increasingly monomaniacal Supreme Chancellor. However, Palpatine has his own checks against Padmé, too. Not only does he know about her secret marriage to Anakin Skywalker, but he has also been whispering poison into Anakin's ears for years.

The DVD will hopefully appease fans who felt that Padmé got short shrift in *Revenge of the Sith*. In these restored scenes, it's easier to see how Padmé walks a razor's edge between allying with the dissenters and betraying Anakin's trust. It also becomes clear where Princess Leia gets her mettle.



Bail Organa

Bail Organa has been a part of *Star Wars*—at least indirectly—since 1977, when Princess Leia spoke the line, "General Kenobi, years ago you served my father in the Clone Wars." In the *Star Wars* radio drama that followed, Leia's father won a speaking role and was identified as Prestor Organa (an inconsistency that has been retroactively "fixed" by using the name "Bail Prestor Organa" in some materials).

Jimmy Smits, star of *NYPD Blue*, finally put a face to Bail Organa, first in *Attack of the Clones* (in what amounted to a cameo) and then in a meatier role in *Revenge of the Sith*. His interactions with Obi-Wan and Yoda show him to be the peer of the greatest Jedi in the galaxy.

According to the character's backstory, Bail Organa serves as viceroy and First Chairman of the Alderaan system in addition to his role as Senator. His wife, Breha, is Alderaan's queen. Bail supported the Republic during the Clone Wars but did his best to block Palpatine's simultaneous encroachment on freedoms. A visit from former Supreme Chancellor Finis Valorum—and Valorum's subsequent death in a suspicious shuttle explosion—convinced Bail that Palpatine was an evil that required an active opposition.

Over the course of *Revenge of the Sith*, it becomes apparent that the Petition of 2000 has failed. By the movie's end, Bail has decided to openly support Palpatine while working to undermine his regime in secret. Many years later, he will die when the Death Star destroys Alderaan.



Mon Mothma

If C-3PO were watching *Revenge of the Sith*, he might say of Mon Mothma, "Nice to see a familiar face." The film features a decades-younger version of the *Return of the Jedi* character, providing a classic trilogy shout-out in the same vein as the twentysomething Owen Lars in *Attack of the Clones*.

Mon Mothma is instantly recognizable through her dress, voice, and political philosophy. In seeking to defiantly curb Palpatine's excesses, she exhibits the firebrand streak that will lead to her eventual role as head of the Rebel Alliance.

Born on the Core World of Chandrila, Mon Mothma grew up in a port city on the shores of the Silver Sea. Her mother served as the city's governor, while her father traveled the galaxy as a Republic arbiter-general. Elected to the Galactic Senate while still in her teens, Mon Mothma was the youngest Senator ever to hold office until the election of Princess Leia many years in the future.

Dismayed at Palpatine's abuses of power, Mon Mothma convinced Bail Organa to draw Senator Padmé Amidala of Naboo into their group. Mon Mothma reasoned that Palpatine's close ties to Naboo would make Padmé a valuable ally.

After *Revenge of the Sith*, Mon Mothma will draft the Corellian Treaty, which will bring Bail Organa, Garm Bel Iblis, and her together as the architects of the Rebel Alliance. Later, after the events of *Return of the Jedi*, Mon Mothma will lead the galaxy as Chief of State of the New Republic before retiring and passing away in her sleep at an advanced age.

Caroline Blakiston played Mon Mothma in *Return of the Jedi* and spoke her few lines with a dignity that brought real weight to "Many Bothans died to bring us this information." The *Revenge of the Sith* DVD sees Genevieve O'Reilly in the role, and the restored scenes let fans appreciate O'Reilly's careful re-creations of Blakiston's mannerisms.

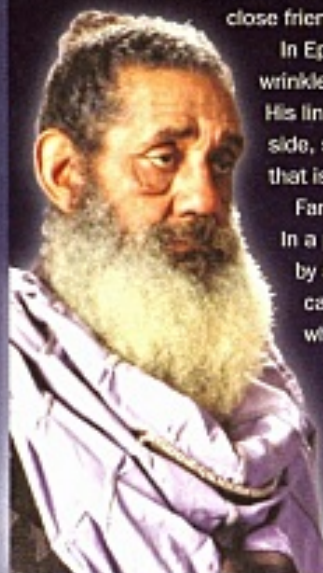


Fang Zar

Fang Zar is an old man and not known among his colleagues for keeping his tongue. He is guaranteed to deliver his unvarnished opinion no matter who's listening, a trait that has made him unpopular with Palpatine's Senatorial cronies.

Bail Organa and Mon Mothma wanted to get Fang Zar on their side before bringing the Petition of 2000 to Palpatine's attention. Senator Zar is present at the meetings in Bail Organa's and Padmé's quarters as well as during the formal presentation of the petition to Palpatine in the chancellor's office.

Fang Zar represents the Sern sector in the Colonies region. He calls Sern Prime home but also keeps private estates on Coruscant and on the Sern sector world of Ghorman. He is close friends with the equally blunt-spoken Corellian Senator Garm Bel Iblis.



In Episode III, Fang Zar is played by Warren Owens. He wears voluminous, wrinkled robes with a "traditional Sern topknot" at the crown of his head. His lines from the cut scenes, including, "We have so many Senators on our side, surely that will persuade the Chancellor," express a hopeful optimism that is quickly dashed by Palpatine.

Fang Zar's tale after the events of *Revenge of the Sith* is a perilous one. In a plot point from the post-Episode III novel *Dark Lord*, he was arrested by agents of the Imperial Security Bureau but soon released on a technicality. He immediately fled Coruscant to the safer environs of Alderaan, where he won temporary political asylum.

According to Expanded Universe lore, the Sern sector world of Ghorman will soon be the site of one of the greatest atrocities of Palpatine's young Empire, when an Imperial warship callously lands atop a crowd of protestors, squashing dozens. The ship's commander, one Wilhuff Tarkin, will receive a promotion for his role in ending the local rebellion.

Giddean Danu

Giddean Danu represents the wealthy shipbuilders of Kuat and is known for his solemn outlook on life. While he isn't likely to liven up a dinner party, he's exactly the kind of ally Mon Mothma and Bail Organa want at their backs. His carefully reasoned arguments—untainted by the emotions that color the positions of Fang Zar and Garm Bel Iblis—help reassure the delegates that they've gone down the right path.

Senator Danu has a realist's grasp of the extent of corruption in the Galactic Senate. With his disgusted line, "The constitution is in shreds...amendment after amendment," he sums up the frustration felt by lawmakers on the verge of losing everything. Senator Danu warned his fellow plotters that their rebellion could succeed only if it also included the secret backing of the Jedi Order. Danu, who has friends among the Jedi, found himself unable to institute his own advice when Anakin Skywalker sacked the Jedi Temple.

Giddean Danu appears during the meetings in Bail Organa's office and in Padmé's apartment (where See-Threepio tells him that the drinks being served are an "acquired taste"), but is not present when the group presents their petition to Palpatine. He is a tall man of 1.96 meters (six feet, five inches) who increases his stature with a lofty Kuat turban that looks like a cross between a top hat and a bishop's miter. Danu is played by actor Christopher Kirby.

Danu's homeworld of Kuat possesses immense strategic value as it is surrounded by an unbroken ring of shipyards that forms a nearly unimaginable expanse of metal and industry. Kuat benefited greatly from wartime government contracts, but Giddean Danu believed his decisions should be made solely on principle. This anti-bribery spirit brought him into conflict with Kuat's political aristocracy, which twice attempted to remove him from office.



Terr Taneel

Toward the end of the Clone Wars, Terr Taneel served on Supreme Chancellor Palpatine's Loyalist Committee. This body, organized by Palpatine to provide guidance concerning the Separatist movement, did not blind Taneel to Palpatine's constitutional abuses. When invited by Bail Organa and Mon Mothma to meet in secret, she eagerly seized the opportunity to sow the first seeds of resistance.

Senator Taneel hails from Neelanon, a Mid Rim world in the Senex sector. For centuries, her territory was dominated by the scheming Senex Lords, rulers of noble houses who squabble among each other for power. Terr Taneel sees herself above such hereditary infighting, and her proud idealism marked her as a potential ally early in Bail Organa's search.

George Lucas' eldest daughter, Amanda Lucas, played Terr Taneel in *Revenge of the Sith*, adding the Senator to her list of prequel cameo roles. Amanda appeared as Jabba the Hutt's dancing girl Diva Funquita in *The Phantom Menace* and rubbed shoulders with background patrons in *Attack of the Clones*' Outlander club. As Terr Taneel, she wears translators that look like metal earmuffs, serving as both communications devices and nods to intergalactic fashion.

According to starwars.com, Terr Taneel is close to Chi Eekway of Wroona but feels the younger senator may not be able to keep the secret of Bail Organa's plot. This backstory serves as an in-Universe acknowledgement of the relationship between Amanda Lucas and her younger sibling Katie, who plays Eekway.



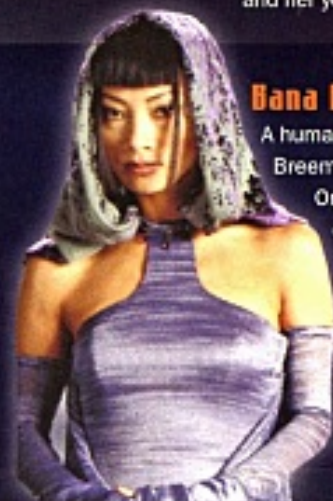
Chi Eekway

A member of Palpatine's Loyalist Committee during the Clone Wars (alongside Terr Taneel), Chi Eekway is a blue-skinned Twi'lek from Wroona whose native population has a long tradition of seafaring and piracy. The fact that Eekway is able to keep her rambunctious constituents in line is testament to her compassion.

Senator Eekway's great gift is her empathy, enabling her to connect instantly with strangers and resolve conflicts without violence. This skill may be evidence of the Force at work, but Eekway chalks it up to her devotion to her adopted Wroonian religion. Her spirituality is evident in her heavy mof-tassel cloak, which covers her Twi'lek head-tails, also known as lekku. During development of Episode III, Chi Eekway began life as a costume sketch labeled "Mystic Senator."

According to starwars.com, Chi Eekway is rumored to have special ties to Baron Papanoida, a blue-skinned character who can be glimpsed in the opera-house scene. Papanoida is played by George Lucas, and Senator Eekway is played by his youngest daughter, Katie. This is Katie Lucas' third prequel cameo, having played Anakin's friend Aamee in *The Phantom Menace* and the Twi'lek club-goer Lunae Mirx in *Attack of the Clones*.

Chi Eekway appears in the scene set in Padmé's apartment and has a single line ("Patience, Senator"). She does not accompany the Senators when they present the Petition of 2000 to Palpatine.



Bana Breemu

A human Senator during the final days of the Galactic Republic, Bana Breemu was one of the few trusted politicians to be invited to Bail Organa and Mon Mothma's clandestine gatherings of delegates concerned with Chancellor Palpatine's policies. Aware that they treaded dangerously close to treason in their discussions, she advised caution.

Bana Breemu represents the industrious worlds of the Humberline sector, an area of space that took the brunt of many Separatist attacks. Although cut from the final theatrical release, Breemu makes an appearance on the DVD in one of the deleted scenes, and is played by actress Bai Ling.

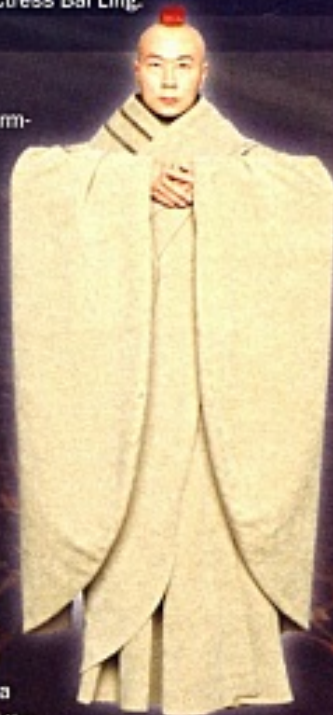
Malé-Dee

Senator Malé-Dee of Uytter, while not present during the early brainstorming meetings, was one of the Senators who presented the Petition of 2000 to Palpatine. The Chancellor then quickly herded the Senators out of his office, leaving Malé-Dee and the rest disappointed that their motion had proven so ineffectual. Judging by Palpatine's response the Senators come to realize that their Petition had some value after all—it had provided Palpatine with a handy "enemies list." The Emperor's secret police soon took steps to clean out the traitors in the Senate.

The planet Uytter is a breadbasket world, and its people view themselves as self-sufficient and able to survive any crisis without help from outsiders. At the start of the Clone Wars, Uytter had a different Senator, Lexi Dio, but she fell to an assassin. The citizens of Uytter elected Malé-Dee to fill the vacancy.

Fashion statements are important to Malé-Dee. His robes are traditional body wrappings from the Vedic territories of Uytter that denote his humble roots. His Mohawk-style haircut is considered a "plea for peace" according to the *Revenge of the Sith* Visual Dictionary. Actor Kee Chang played Malé-Dee in the film, though the character has no lines.

Malé-Dee's name has a prosaic origin—for months during the movie's preproduction phase, the sketches of his costume designs carried the simple descriptor "Male Senator." With a minor *Star Wars* flourish, Malé-Dee was born.



Nee Alavar

Nee Alavar is a close friend of Malé-Dee's. Both are present during the presentation of the Petition of 2000 to Palpatine in the Chancellor's office, where they are silently observed by Anakin Skywalker. According to the novelization of *Revenge of the Sith*, Anakin contemptuously dismisses Malé-Dee and Nee Alavar due to the fact that they don't speak and they appear to lean on one another for support.

Senator of the Kanz sector, Nee Alavar hails from the planet Lorr. The near-human inhabitants of Lorr possess almost supernatural skills at nonverbal communication, an outgrowth from an ancient conflict known as the Kanz Disorders in which enslaved Lorradians were barred from speaking. She wears heavy robes and a hood, a habit carried over from Lorr that prevents others from reading her body language.

Actress Rena Owen plays Nee Alavar. She has appeared in such films as *Once Were Warriors* (opposite Jango Fett actor Temuera Morrison) and *A.I.*, and in *Attack of the Clones*, she lent her voice and body movements to the strangely alluring Kaminoan, Taun We.



Sweitt Concorhill

Senator Concorhill is a towering Yurk who joins up with the Delegation of 2000 in time to present their petition to Chancellor Palpatine. He belongs to the same species as Episode II's Jedi character Coleman Trebor, who died a memorable death when Jango Fett blasted him in the Geonosis arena. In *Revenge of the Sith*, Concorhill can be seen in Palpatine's luxury box at the Galaxies Opera House, and in the deleted scenes, he accompanies the other Senators when they present the Petition of 2000 to Palpatine.

Some confusion exists as to Concorhill's true identity. The *Revenge of the Sith Visual Dictionary* incorrectly lists Concorhill's name alongside a picture of an Ongree alien, a species identified by their upside-down faces (the Jedi character Pablo-Jill, from Episode II, is an Ongree). That picture has since been revealed as a Jedi Council member named Coleman Kcaj.

Meena Tills

It should surprise no one that the goggle-eyed Mon Calamari signed on to support the Petition of 2000. Ever since Admiral Ackbar appeared on movie screens in 1983, the fishy aliens have seemed like particularly noble souls.

The Mon Calamari share their watery homeworld with the squid-faced Quarren. The Quarren have a shiffter reputation than their neighbors (the sole Quarren in *Return of the Jedi* is one of Jabba the Hutt's henchmen), and this has been borne out in Expanded Universe sources, including the *Clone Wars* animated series. There, Quarren Senator Tikkies supported the Separatists, leading to a civil war between Tikkies' Quarren Isolationist League and the loyal homeguard, the Mon Calamari Knights.

After those events, the planet received joint representation in the Galactic Senate with one senator from each species. Meena Tills filled the effective vacancy of the Mon Calamari, while Tundra Dowmeia came from the ranks of the Quarrens.

Tundra Dowmeia

The Quarrens live in the ocean depths of their home planet, while the Mon Calamari inhabit cities that bob on the waves. For generations, the Quarren have complained that their needs are ignored in favor of the more charismatic Mon Calamari (and even in the real world, it's hard to disagree—the Quarren action figure from *Return of the Jedi* was merely named "Squid Head"). This animosity led to a civil war during the Clone Wars, but the two species have since settled into a comfortable truce as of *Revenge of the Sith*.

The planet Mon Calamari is jointly represented by the Mon Cal Senator Meena Tills and the Quarren Senator Tundra Dowmeia. Both politicians are in agreement that Palpatine's war powers have gone on too long, and they sign the Petition of 2000 in an effort to bring about a resolution without bloodshed.

Unfortunately for Senator Dowmeia, this action immediately marks him as a political turncoat. In the last chapters of the *Revenge of the Sith* novelization, Fang Zar and Tundra Dowmeia are mentioned as two of the first Senators to be arrested by Palpatine's agents.



Ivor Drake

Senator Ivor Drake comes from Kestos Minor, a planet first mentioned in the 1990s gaming publication *The Official Star Wars Adventure Journal*. In the HoloNet News feature, Drake is listed as part of a second batch of arrested Senators (following the Imperial Security Bureau's initial detainment of 63 Senators).



Garm Bel Iblis

Garm Bel Iblis, the senator of Corellia, is a well-liked character from the Expanded Universe. Although he doesn't appear in *Revenge of the Sith*, his name is mentioned in the novelization as appearing on Palpatine's list of suspect Senators. The novelization also reveals that Bel Iblis is a close friend of Senator Fang Zar.

First appearing in the 1992 novel *Dark Force Rising*, Garm Bel Iblis has gradually been retrofitted as one of the key architects of the movement to overthrow Emperor Palpatine. Many years after *Revenge of the Sith*, he will join with Bail Organa and Mon Mothma to sign the Corellian Treaty, an action that will mark the formal inauguration of the Rebel Alliance.

Shea Sadashassa

Several additional Senators were identified as signatories of the Petition of 2000 in the HoloNet News feature that ran in last month's *Star Wars Insider* (see Features, page 52, issue #84) (and all were listed as having been arrested). Shea Sadashassa is a politician from Herdessa, a peaceful and affluent paradise ruled by a wealthy guild. Herdessa appeared in issue #88 of Marvel Comics' *Star Wars* series, which also marked the first appearance of fan-favorite villainess Lumiya, the Dark Lady.

Streamdrinker

This Senator represents Tynna, a planet of intelligent river otters created by Brian Daley in his 1979 novel *Han Solo's Revenge*. He is one of the Senators arrested in the HoloNet News piece. Since Tynnans elect their politicians by lottery, it's likely that Streamdrinker has no idea what he's gotten himself into.

Grebbeips

Among the politicians named in the HoloNet News piece, Senator Grebleips is an Easter Egg. Fans of in-jokes will remember that some of the alien delegates seen in *The Phantom Menace*'s senate scenes were little E.T.s, from Steven Spielberg's *E.T., the Extra-Terrestrial*. Later, sources expanded on the gag by naming the head Senator Grebleips (Spielberg spelled backward) and revealing his homeworld as Brodo Asogi (one of the names for E.T.'s planet in the spin-off novel *E.T.: The Book of the Green Planet*). If even E.T. has fallen to Emperor Palpatine, then the galaxy is in dire straits indeed.

Tanner Cadaman

Tanner Cadaman represents the planet Feenix and its surrounding sector. According to the HoloNet News feature, he is among the second group of Senators to fall into the hands of Imperial Intelligence Director Armand Isard. ☹



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By Steve Sansweet

How To Insure Your Collection... **And Still Eat!**

PLUS, TICKET STUBS ARE HOT, PADMÉ AMIDALA IS NOT



WITH the holidays just around the corner, what are you looking forward to receiving—or giving—from the galactically huge collection of Star Wars goods and goodies that are available? There are so many options, for so many kinds of fans, and at so many different price points. One of the great things about the popularity of *Revenge of the Sith* has been not only the staying power of *Star Wars* on the shelves but also the constant waves of new products, from school supplies to Halloween goodies to

Christmas ornaments...all tomorrow's potential collectibles!

Things will slow down quite a bit next year, but there will still be lots of wonderful new items from Hasbro and LEGO, along with collectibles from such fan favorites as Master Replicas, Gentle Giant, Attakus, Code 3, Sideshow Collectibles, Medicom, Acme Archives, and others. In other words, save up your pennies for even more cool stuff on the horizon.

Now we know where Princess Leia got the idea to play in trash compactors.



I was pleased to see Calvin J. Hendry's letter about movie ticket stubs (see Insider #65 and #83). I too have unused tickets and display them in quite a unique way as you can see from the photo (above). This piece is my favorite out of my extensive collection because I made it a one-of-a-kind. The signatures, along with the original art on the matte, were acquired at Celebration III. The stubs for the three original movies have been printed on blank movie stub sheets provided to me by the theater. I researched the ticket prices of the original movies as well. The ticket stubs for the prequels are, like Calvin's, the originals.

Now for my question. I have enjoyed collecting hundreds of various types of items of differing quality over the past 15 years and would like to know how to organize a list of what I own. Is there a better way than a spreadsheet?

—Jason McGill, Sheboygan, WI

Jason, that is an extremely cool collectible...and we can even catch a glimpse of the photographer in the photo! I too prize collectibles that have a personal connection and a great story behind them. You went to a lot of trouble to get this right (I love the research you did on the original ticket prices, for example) and had the great experience of meeting in person and getting the autographs of Darth Vader, Boba and Jango Fett, Chewbacca, and many others. It's a truly unique collectible!

You ask a very good question about inventorying and organizing your collectibles. I think a

spreadsheet is a much too basic way to go because it doesn't give you the flexibility to "play" with your entries and sort them in all the different ways you might think of well after you've entered the data. I think the best way is to have a database with an intuitive interface, using a very flexible program such as FileMaker Pro 7. There have been various offers I've seen on eBay and other places for generic collectibles databases, and even some claimed to be Star Wars specific. But there isn't anything currently on the market that I would recommend...so I've been working with friends to develop one. I'll let everyone know how it all works out over the next year or so, and whether there might be a way to share it with fellow collectors.

Aurra Sing, going once, going twice, sold for I don't know how much! In 2001, I believe, I purchased many a pack of the Star Wars Evolution card series. By chance in one of the packets I received an autographed card of Aurra Sing. I was wondering how much it might be worth, and if I kept it longer would the value rise any?

—Xavier Moss, Oviedo, FL

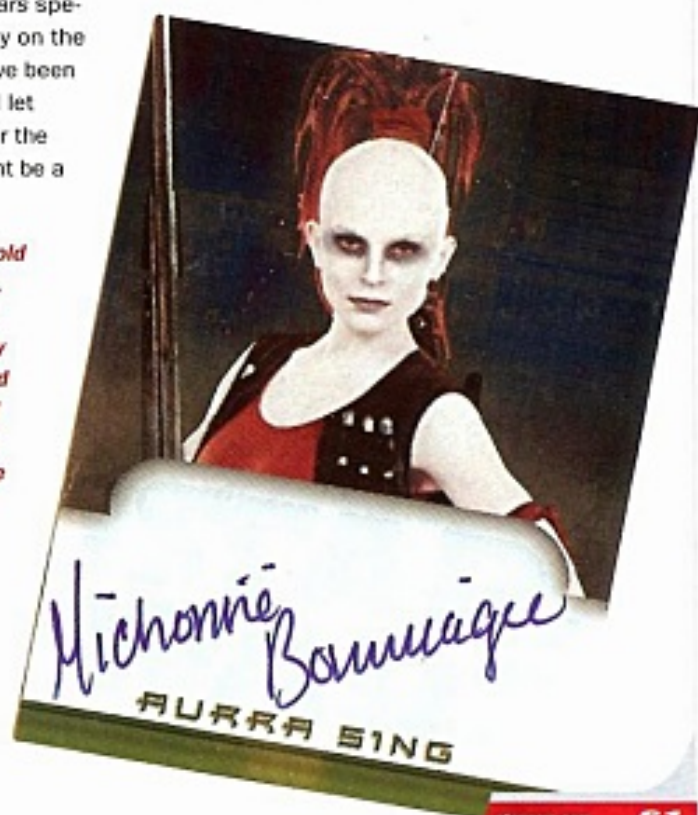
The fearsome bounty hunter and one-time Jedi hopeful, who had about two seconds of screen time in *The Phantom Menace*, was played by the lovely Michonne Bourriague. Aurra went on to a life—and near

death—in the Expanded Universe, and who knows what else the future might hold for her. The card is presently selling in the range of \$35 to \$60. Whether it will appreciate depends a lot, I believe, on the future role of the character—if any—in Star Wars adventures to come.

One of my favorite areas of Star Wars collecting is cards. I recently purchased some packs of Jedi Knights cards that were made by Decipher in 2001. These packs say First Day of Printing, and all of the cards in the packs have a gold stamp on them with the same thing. Are these cards rarer and really printed on the first day, or is this just a sneaky way for Decipher to sell more cards? Also, I like to buy individual cards and was wondering if there is a price guide for the Star Wars cards that lists the prices individually, kind of like what Beckett does for the four major sports.

—Sean White, Denver, CO

Star Wars card collecting is one of my favorite areas of collecting, too. It brings back memories of collecting, trading, and flipping baseball cards when I was a kid, combined with great photos or art from my favorite movies. The Decipher cards were indeed made on the first day of printing for the set and made in far lesser quantity than the nonstamped cards. Thus, making a full set is more difficult—although not as difficult as putting together every variation of one Decipher series that had left and right stereo cards, and regular, silver and gold variations. I wanted to strangle somebody for that one!





As far as price guides go, the most accurate and up-to-date appears in bimonthly issues of *Non-Sport Update* (nonsportupdate.com). Single cards that are worth more than the others in the set are called out. But for the old Decipher cards, the best way of judging value and finding single cards is eBay.

Is it true that if you open the shipping carton (the box that it was mailed in) to a Master Replicas limited-edition lightsaber, for example, it

decreases its value? I am pretty sure this will not end up in Insider, but can you please e-mail me about this because I have one and want to know if this is true.

—Thomas Imperatot, Brooklyn, NY

Surprise! Here's your letter, Thomas. So you want to know if you open the brown corrugated shipping carton that a limited-edition collectible comes in will it lose value? Yikes! What happens if the carton is filled with bricks? You'll never know until the person you sell it to starts throwing them at you! No, you can safely open the outer carton and—Gasp!—even the inner one without fear that you'll see greenbacks flying away.

I am making an inventory list of all my Star Wars figures and toys. I'm also trying to figure out what items I don't have. How many of the Silver Edition exclusives were produced and where were they sold originally (Fan Club, Comic-Con, retail stores, etc.)?

—Sunli Ram, Bakersfield, CA

The first Silver Anniversary figure was the 2002 Toy Fair exclusive Darth Vader, which was a dark-silver (more gunmetal) vacuum-metalized gift to toy buyers and the media who visited Hasbro's New York City showroom. It was produced in small numbers, and collectors went bananas for it. A second Silver Anniversary figure, a true vacuum-metalized version of R2-D2 in bright silver, was a Toys 'R' Us exclusive in late 2002. For a number of production reasons, Hasbro then shifted to silver-painted figures, which aren't quite as cool but still proved fairly popular. The silver saga edition includes Boba Fett (Official Star Wars Fan Club at summer fan conventions) in 2003. The following year saw the arrival of the silver-painted Clone Trooper (Toys

PICK OF THE LITTER

I was looking at getting my Star Wars collection insured and was told I would need to get a professional appraiser in order to obtain the rider. Do you know of anyone or any service that can do this for me? Thanks.

—LCDR Burt Yaroch, USN, Fort Worth, TX

Well, unless you want to put me on a plane to Dallas.... Really, you're the best one to value your own collection. You've been collecting for years, you know what you've paid for things, and by looking at eBay you can pretty much get a feel for where the market is on pricier items. But your regular homeowner's insurance company doesn't want to hear that. They want you to find some high-priced appraiser (and the price can easily be in the thousands of dollars) to spend days going through your collection and assigning some arbitrary value that they'll then let you pay them to insure.

I have a better idea: It's specialized insurance, and your best bet is to Google "Collectibles Insurance." Take a look at the various specialized providers. The one I'm most comfortable with and have recommended in the past is Collectibles Insurance Agency (collectinsure.com). It's been in business since 1966 and owner Dan Walker is a collector himself; you'll frequently find him set up at such big conventions as San Diego Comic-Con International, where he's happy to chat.

You can start low—\$12 for \$3000 coverage. But for a large collection, current cost for, say, \$100,000 of coverage is between \$316 and \$508 a year, depending on such factors as whether you want full burglary coverage or if you have a central station-type alarm system. A million-dollar policy would range from \$1756 to \$2358 a year based on the same variables. (One other agency quotes \$7500 for the same coverage.) And you need to list only individual items valued above \$5000 each.

'R' Us), Sandtrooper (convention offering from the Official Fan Club), and finally a silver-painted version of Darth Vader (Toys 'R' Us again). Just recently, KB Toys offered an exclusive multipack with eight figures from *Revenge of the Sith* and the silver-painted Darth Vader. And that may be the last of the silver figures...for now at least.



I'm a big Padmé fan, and as the Revenge of the Sith toys and collectibles have come out I've found myself very frustrated with the lack of Padmé dolls and action figures. The only Padmé-related thing I've found so far is a small action figure of her of when she's pregnant. What happened to all the Padmé toys and paper dolls that were seen during the release of Episodes I and II? Padmé is one of the most essential characters in the movies: She gave birth to the two main heroes in the original trilogy.

—Natalie Albrecht, New Hope, MN

Simple question and a simple, if unpleasant, answer. The velocity of the Padmé merchandise was, um, s-l-o-w. In other words, it didn't sell very well. There were all kinds of beautifully dressed Padmé dolls for Episode I—ranging up to the incredible Robert Tonner limited-edition trunk set with one doll and two amazing outfits—that FAO Schwarz sold for \$1200. But even the least expensive Hasbro dolls just sat there. A heroine and role model she may be, but a mover of toys she is not. The same must be said for the kid's books, apparel, and other merchandise. So if something doesn't sell, retailers aren't going to order more and manufacturers aren't going to make it. After all, did you buy any of the Yves Saint Laurent "One Love" Queen Amidala cosmetics? That said, there are a lot more years left in Hasbro's contract to make Star Wars toys. And one of the hardest to find Gentle Giant Clone Wars maquettes—and one of the priciest—is Padmé in her snow suit with the fringe and pom-poms. So there's still hope!

Please send your questions and comments about collectibles to: Scouting the Galaxy, P.O. Box 2898, Petaluma, CA 94953-2898. Or you may e-mail them to scouting@insider.starwars.com, making sure to put your hometown in the e-mail along with your full name. Letters won't be answered without both your name and city. Individual replies aren't possible because of time constraints, but we'll answer the questions of broadest interest in the column. Letters are edited for grammar, sense, and length.





Costume designer Trisha Biggar poses with a few of her Utapau friends.

From Star Wars

Character Reference

Star Wars: Episode III

Revenge of the Sith

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Long Ago, Far Away: Galaxy Fashion

THE COSTUME DISPLAY OF A LIFETIME ALLOWS FANS OF THE
STAR WARS SAGA TO GET AN UP-CLOSE-AND-PERSONAL
LOOK AT THE ARTISTRY OF TRISHA BIGGAR.

By Cherié Buchheim
Photos by Brett Rector

JUST beyond an X-wing fighter that guards a marble rotunda, two familiar droids are standing. They seem to be waiting at the entrance of a starcruiser's corridor, which leads to a gallery arrayed with the couture of a thousand worlds.

From the somber shades of Jedi robes to the autumn colors of a picnic gown heralding the dawn of romance, the highly anticipated "Dressing a Galaxy: The Costumes of Star Wars" exhibit made its debut at the Fashion Institute of Design and Merchandising in Los Angeles on September 19. For the first time ever, the public was able to view a breathtaking display of the costumes and props from all six movies in the Star Wars saga.

More than 350 fans, many in costume, attended the exhibit on opening day. Armed with sketchbooks, cameras, and even tape measures, they were prepared to take advantage of this rare opportunity to view the fashions of a faraway galaxy. Many faithfully recorded every detail of more than 100 costumes and accoutrements of the heroes and villains of the Star Wars universe. The sheer number of costumes filling the exhibit emphasizes the fact that the epic tale envisioned by George Lucas is in part a costume drama of operatic scale, a period piece set "a long time ago" with styles gleaned from the Elizabethan, Jacobean, and Victorian eras, as well as design elements of Art Moderne, Africa, and Feudal Japan.

At a preview party held earlier in the month, Lucas, Costume Designer Trisha Biggar, and Costume Props Supervisor Ivo Coveney were on hand to introduce this

unprecedented display to the press, FIDM alumni, and several fashion-industry guests. The prequel trilogy's costumes have been featured in *Vogue* magazine; indeed, the cultural impact and appeal of Star Wars has become so universal that 25 of the exhibition's costumes were flown to New York City for a turn on the catwalk during Olympus Fashion Week, alongside fashion collections featuring well-known designers like Vera Wang, John Varvatos, and Donna Karan. "Dressing a Galaxy" took the stage at the Ziegfeld Theatre with models strutting down the runway ranging from a cadre of Padmé and Jedi to Wookiee warriors and Utapau ministers. While not exactly "ready to wear," the fashions of Star Wars were an unparalleled standout among the week's 200 scheduled fashion shows.

FIDM's 11,000-square-foot museum features eight gallery tableaux depicting the full range of galactic haute couture. Visitors are treated to rooms filled with Jedi Knights, Senators, and Sith Lords. The transformation of Palpatine is chronicled in the shifting colors of his wardrobe, from stately, deep green Senate garb to a unique latex-infused wool robe that resembles the hide of an alien reptile. The crumbling texture of the gray fabric suggests Palpatine's inner decay as he embraces the dark side. The largest displays in the collection are reserved for Padmé Amidala's sartorial journey from Queen of Naboo to the fashions reflecting her forbidden marriage and clandestine maternity.

The collection is showcased in the companion book "Dressing a Galaxy: The Costumes of Star Wars," which serves as a catalogue for the exhibit. The hardcover book

is available in two editions, including a deluxe version protected by a linen case and featuring original fabric swatches, a DVD, and a resin-cast reproduction of a Wookiee bandolier buckle. The elegant volume is a delight to collectors and will be on the "must-have" list for *Star Wars* costumers.

DESIGNS ON A GALAXY

In 1976, Costume Designer John Mollo had only 11 weeks and an extremely limited budget to create the costumes for *A New Hope*. Mollo constructed such characters as Darth Vader by scouring the various departments of London's famed Berman's and Nathans costume house. Using Ralph McQuarrie's production paintings as a model, he assembled the looks of a leather motorcycle jumpsuit and a monk's cloak with a modified World War II gas mask and a German army helmet. With his background in the history of military uniforms, Mollo was also responsible for the costumes of the Imperial officers, Rebel pilots, and Death Star stormtroopers. His efforts earned him an Academy Award.

The palette of the first trilogy was simple as Lucas points out in his preface to the book: blacks, grays, and whites used primarily to identify the villains; earth tones for its heroes. Metallic accents were gold or silver. He chose simple, straightforward wardrobes for his characters: a white gown for a princess, flowing samurai-styled robes for an exiled Knight, the homespun clothing of a young farmer, and a mercenary pilot whose attire was inspired by the U.S. Cavalry of the American West. The limited colors corresponded with the oppressive reach of the Empire, a generation of tyranny during which, according to Lucas, "fashion had gone out the window." The exhibit's selection of costumes from the first trilogy includes Luke's Rebel pilot gear, Leia's quilted Hoth snow suit, Han's familiar brushed-denim military trousers and plastron jacket, and Leia's provocative slave girl costume from *Return of the Jedi*.

On the other hand, early in preproduction of the prequel trilogy, Lucas had to admit that he was "walking right into a fashion statement, head on"—a daunting task indeed. Enter Trisha Biggar, a Scottish costume designer with a background in theatrical and television production (including the last season of *The Young Indiana Jones Chronicles*) with an eye for period attire. Biggar brought with her a vast array of colors and fabrics to adorn the new *Star Wars* galaxy: silk velvet ombre dyed in shifting tones of orange to yellow for Padmé's handmaidens, Art Nouveau-inspired palace guards, and aliens in opulent opera gowns. A King's ransom in jewelry adorned the citizens of Coruscant, and metallic colors now included bronzes and coppers.

For Episode III, it was necessary to produce a new version of a time-honored icon of the *Star Wars* saga: A replica of the Darth Vader costume would be needed for Anakin's transformation into the Dark Lord. The impact of taking on the re-creation of one of the most recognizable silhouettes in film history was lost on neither Biggar nor Coveney. Knowing that the scene was a critical moment in the prequel trilogy—an event that many fans had waited for more than a quarter of a century to see—the two were well aware that they had an immense responsibility. "We knew that we could not mess this up," Coveney said. "People are going to put these things under intense scrutiny."

The design of the new Vader costume was altered only to produce a "newly minted" look for the emerging Dark Lord. Coveney supervised the resculpting of the Vader helmet to correct a



Director George Lucas makes an appearance during a special event at the exhibit on September 10.

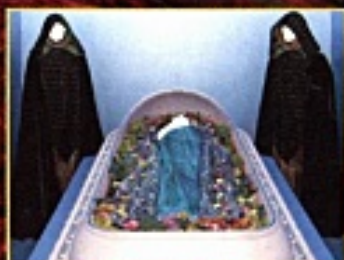
symmetry problem that had long plagued the original, and the new version allowed Hayden Christensen more ease of movement when he donned the armor. Standing alone in the exhibit's "Dark Side" gallery surrounded by Palpatine and his minions, including the failed apprentice Darth Maul, one's perception of the metamorphosis of Anakin into Vader becomes chilling. Forever imprisoned in his unyielding armor, he is now a chattel of Palpatine's grand designs of Imperial rule—a half-human machine bound to execute his master's bidding.

But it is the opulent fashions begun by *Star Wars* Concept Artists Iain McCaig, Dermot Power, and Sang Jun Lee, sumptuous confections brought to life by Biggar, that are drawing crowds from around the world.

Biggar and her costume staff eventually created more than 1,300 costumes with some principal characters having as many as 16 copies of a single outfit for purposes of continuity and stunt work. Still, Biggar politely insists that she has no favorite among the collection's costumes, nor will she identify any one creation as her "problem child" (although careful readers of the book might detect both).

Standing only inches away from these costumes allows one to view the intricate details that escaped the camera's lens and to appreciate the craftsmanship, which includes some techniques that are dying arts. Yards of midnight blue panne velvet required two months to hand smock; au-bergine silk velvet features elaborate cutwork embroidery; tiny beads and shells decorate Padmé's aqua georgette peignoir—for only two minutes of screen time in some cases.

The painstaking work of the costumer's art is showcased on the "touch wall," a hands-on portion of the exhibit where visitors are invited to examine and feel the various embroideries, detailed embellishments,



Padmé's funeral gown and casket from the Naboo funeral scene, shown with two handmaidens



Up close and personal with Darth Maul's stand-in mannequin



A collage of costumes worn by Senators Bail Organa (left) and Ecuus Estornii (center), and Palpatine's aid Mas Armedda in *Revenge of the Sith*.



< All in the family: costumes worn by Katie Lucas (left), George Lucas (center), and Amanda Lucas (right) in *Revenge of the Sith*



< The Emperor's new cloak as worn by actor Ian McDiarmid in *Revenge of the Sith*

construction techniques, and fabrics that were employed in the creation of the costumes. Biggar contracted with textile mills worldwide to create cloth for the production as well as to secure one-of-a-kind vintage pieces and kimono fabrics. In a London warehouse, Biggar found several yards of brown wool that had been manufactured during World War II; it eventually became the Jedi cloak for Ewan McGregor and was a near-perfect match for the robe worn by Alec Guinness nearly 30 years before.

FASHIONING A UNIVERSE

One of the costume designer's most vital skills is calling upon an extensive knowledge base. By blending antique and modern textile arts, Biggar was able—through a fabric's texture, drape, cut, and color—to relate a costume to the story and to a character's culture. Silks, taffetas, and velvets were employed in the clothing of Senators and Queens, while linens and wools became the hardscrabble outfits of the denizens of Tatooine and the elegant robes of the Knights of the Republic.

Like the trend-setting styles of Jackie Kennedy and Grace Kelly, Padmé's wardrobe is an ever-changing statement. When viewed as a couture collection, it causes one to wonder if it was Biggar's intention that somewhere in the *Star Wars* galaxy, Padmé sported the galactic equivalent of Prada or Chanel.

In *The Phantom Menace*, the Asian cultures of Mongolia and Tibet were mined for their regal influences. The young Queen of Naboo is introduced to audiences in a floor-length corded-silk gown, its hem illuminated by glowing ovals formed from Perspex and dyed with French enamel. The gown's vermilion tone and gold bullion embroidery have been long associated with the Imperial courts of China. In her impassioned speech to the Senate and her motion for the "no confidence" vote that would spur Palpatine's rise to power, her Senate gown and imposing Mongolian-inspired headdress repeat the cardinal and gold palette of Theed royalty. The use of Kabuki-styled makeup and the soft grey tones of the pre-Senate ensemble evoke the elegant floating world of a Geisha.

The ritual formality of the Queen's wardrobe in Episode I gives way to the romantic, flowing costumes of Episode II. Padmé is at last able to explore her ideal of love—as well as her own femininity—with the graceful designs and pastel colors she dons for her retreat to Naboo's lake country. The old-gold tones and delicately embroidered rosebuds of the silk and tulle picnic dress (and reflected in the pearl-embellished wedding gown) suggest a medieval theme, which is prevalent in Padmé's costumes during her growing romance with Anakin. Their courtship is depicted partly

as chivalric love: Anakin is a Knight courting a lady, a former Queen. A generation later her daughter is indeed a princess and her son a displaced prince.

As the ensuing Clone Wars threaten the Republic in the opening of Episode III, Padmé is seen wearing the somber colors of mourning. Constrained by her hidden marriage, her costumes now adopt a Victorian silhouette. She is shrouded in petticoats and crinolines—fashions adopted to conceal her pregnancy—but the designs also herald the oppression of the dark times on Coruscant, the coming of the Empire. Only in her private moments with Anakin is she again allowed freedom and comfort. At home, her graceful gowns are draped from the shoulder, elegant evening wear featuring cascades of pearls and steel-colored silk. Padmé becomes a fashionable young matron...all the while unaware that she is wed to an architect of the Republic's doom.

Throughout the prequel trilogy's story arc, the costumes complement and enhance Lucas' grand mythic saga of good and evil. Yet they tell an intimate tale of heartbreak as well: first of the ornamentalism and constrictions placed upon Padmé as a Queen and Senator, then the realization of her love for Anakin, and finally the deceptions that culminate in tragedy. In one of the collection's most visually impacting tableaux, the Naboo funeral gown, Padmé finally finds rest upon her catafalque, clad in the colors of the water that witnessed the secrets of the young lovers.

No less ironic is Anakin's fashion story, which demonstrates his submission to others and circumstances: first in the nondescript sandy hues of a Tatooine slave, then as he consigns himself to the Jedi for training. The beige and russet robes of the Order are eventually supplanted by layered mahogany tones as Anakin gives in to Palpatine's whispered entreaties—his lady lost, his remaining humanity is forever encased in the black armor that completes his own transformation to evil.

Through December 10, "Dressing a Galaxy" will be there to remind us that Trisha Biggar, John Mollo, and their design teams did more than create the wardrobe for a galaxy. They artfully conveyed to us that no matter in which universe you may find yourself, politics and fashion are forever intertwined.

Insider would like to give a special thanks to Shirley Wilson at the FIDM Museum and Gallery for all her invaluable help in making this feature possible.



< Attendees have the opportunity to see and touch costume swatches up close.

POST

OF EPISODE V: THE EMPIRE STRIKES BACK

By Pete Vilmur

WHILE the Lucasfilm Image Archives is able to provide some early poster concepts for *A New Hope*, the actual sketches and photographs that chronicled the development of the campaign's familiar posters—the Style “C” and “D,” for example—are few and far between. Fortunately, this is not the case with *The Empire Strikes Back*.

A fair amount of concept material was available for co-author Steve Sansweet and me (*The Star Wars Poster Book*) to track the evolution of the three major U.S. posters for the saga's first sequel—the 1979 Advance, the 1980 “Gone with the Wind” Style “A,” and the Tom Jung Style “B.” Occasionally, we found the final designs had even been influenced by other artists' concepts—Lawrence Noble's unused “outreaching Vader” clearly is related to Tom Jung's final Style “B” composition.

It also became apparent that the art director was interested in capitalizing on the success of Jung's original *Star Wars* Style “A” image as many variations on that theme were conceived as potential *Empire* contenders. Looking back, this approach seems totally misguided, but you can't blame them for trying to match the transcendent effect of Jung's original. Marketers were quick to learn that *Empire* was a different film than *A New Hope* and that the posters needed to reflect that.

In addition to Jung, a couple other *New Hope* veterans were invited back to submit concepts for *Empire*. Tom Chantrell created a lavish design that placed Luke at the center of the action, just like he'd done for his famous *Star Wars* Style “C” poster. Artist Noriyoshi Ohrai, whose sprawling 1978 gatefold artwork captured the hardware aesthetic of *A New Hope* for a Japanese movie magazine, offered several different compositions with one eventually landing the posters for several international campaigns.

Of course, the Archives contain a fair share of tangent concepts as well, primarily from anonymous artists. These provide fascinating insights into the marketing strategies behind what many consider the original trilogy's finest chapter. It's amazing how so many different ideas could be distilled into three or four key poster images.

EMPIRE 1979 ADVANCE

The singular image of Darth Vader, whose return was a given for the 1980 summer sequel to *Star Wars*, fronted the *Empire* campaign on the first Advance posters (opposite page) sent out to theaters during the 1979 holiday season. Ad agency Seilinger and Associates hired photographer Bob Peak Jr., son of the famous movie poster illustrator, to shoot the Dark Lord's portrait for the poster. As revealed in this pair of photographs from the Image Archives, the image of Vader's helmet was actually flipped for the final poster itself.



TERS

THE STAR WARS SAGA CONTINUES



STAR THE EMPIRE STRIKES BACK WARS

Starring
MARK HAMILL · HARRISON FORD · CARRIE FISHER
BILLY DEE WILLIAMS · ANTHONY DANIELS

Costarring DAVID PROWSE · KENNY BAKER · PETER MAYHEW · FRANK OZ

Directed by IRVIN KERSHNER

Produced by GARY KURTZ

Screenplay by LEIGH BRACKETT and LAWRENCE KASDAN

Executive Producer GEORGE LUCAS

Story by GEORGE LUCAS

Music by JOHN WILLIAMS

Coming to your galaxy this Summer.

"GONE WITH THE WIND" STYLE "A"

Early on, Lucas insisted that he wanted an *Empire* poster image that captured the spirit of an epic romance, à la *Gone with the Wind*. Senior Vice President/Marketing Sid Ganis took the order to heart, contracting several different artists to take a swing at the Han/Leia swoon. Ironically, the artist who designed the famous image for the 1967 re-release of the 1939 Civil War epic, Tom Jung, was not selected to do an *Empire* incarnation. That task fell to artist Roger Kastel.

From Kastel's early sketches (below left), it's interesting to note the absence of some characters—Boba Fett and Chewbacca—while others were included—bounty hunter IG-88 and Lando Calrissian. Cloud City was also depicted and made it to the first color comp (above left) along with a more full-figured Princess Leia. Boba Fett, the more obvious choice to fill the bounty hunter role in the image, replaced IG-88.

The painting evolved to include more of Luke's tauntaun and less of Leia's figure, while adding the X-wing fighters (opposite page, above left). At this stage, the artwork was photographed and used for several publishing applications, such as the novel's cover and soundtrack album.

The dimensions of the artwork, which fell short of the traditional one-sheet's 1:1.5 ratio, were probably inspired by those used on the *A New Hope* posters, which included a large white field in the lower quarter for the credit block. Because it was decided that the artwork should fill the entire poster this time, the painting was extended at the top and bottom, creating a discernible horizontal seam where the extensions were added (opposite page, below left). These are commonly mistaken by cautious collectors as the photographed fold lines of a bootleg poster, which they are not.

For the final release poster (opposite page, right), the composition was pared down and the warmer tones were cooled a bit. The removal of the Lando Calrissian character from the image prompted an inquiry from the actor's agent, accelerating the release of the campaign's third poster, the Style "B."



THE STAR WARS SAGA CONTINUES

STAR WARS
THE EMPIRE STRIKES BACK
WARS

Starring
MARK HAMILL • HARRISON FORD • CARRIE FISHER
BILLY DEE WILLIAMS • ANTHONY DANIELS

Co-Writing DAVID HYNES as Darth Vader • KENNETH BAKER as R2-D2 • PETER MARSHAW as Chewbacca • FRANK OZ as Yoda

Directed by IRVIN KERSHNER Produced by GARY KURTZ
Screenplay by LEIGH BRACKETT and LAWRENCE KASDAN Story by GEORGE LUCAS
Executive Producer GEORGE LUCAS Music by JOHN WILLIAMS

PG PARENTAL GUIDANCE SUGGESTED
Some Material May Be Inappropriate for Children

COLTRANE
FILMS
Presenting
A Lucasfilm Production
A Twentieth Century Fox Release

ORIGINAL SOUNDTRACK ON BSO RECORDS
Filmed in Panavision® - Color by Rank Film Laboratories - Prints by DeLuxe® - See us at the nearest location
A Lucasfilm Ltd. Production - A Twentieth Century Fox Release



TOM JUNG STRIKES BACK

Some of the earliest concepts for *Empire* appear to be by artist Tom Jung and were clearly inspired by his famous *Star Wars* Style "A" poster. Probably solicited at the art director's request, these include a triumphant Vader with lightsaber (seen on opposite page, bottom right), a *Star Wars* half-sheet-like image of Luke and Leia before Vader (above), and a rather silly depiction of Luke in full Hoth gear joined by a scantily clad Leia side-saddling his tauntaun (right). Clearly, these didn't deliver the desired effect.

Jung was ultimately able to capture the film's adventurous spirit in artwork that graced the campaign's second release, or Style "B" poster (opposite page, left). The poster's cool hues also suggested the film's darker tone with Vader tenaciously dominating the composition. His outstretched hand became the signature feature of this and two re-release posters spawned by *Empire* inspired in part by an unused concept submitted by artist Lawrence Noble (opposite page, right).

Although Noble's concept was not chosen for the print campaign, it was used on a limited professional advertisement in 1980 and was picked up 10 years later by Kilian Enterprises for use as an *Empire* anniversary poster.



THE STAR WARS SAGA CONTINUES



STAR WARS
THE EMPIRE STRIKES BACK

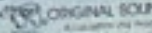
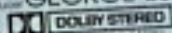
Starring **MARK HAMILL · HARRISON FORD · CARRIE FISHER**
BILLY DEE WILLIAMS · ANTHONY DANIELS

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Screenplay by **LEIGH BRACKETT · LAWRENCE KASDAN** Story by **GEORGE LUCAS**
Executive Producer **GEORGE LUCAS** Music by **JOHN WILLIAMS**

ORIGINAL SOUNDTRACK ON 250 RECORDS



PG PARENTAL GUIDANCE SUGGESTED
Some Material May Not Be Suitable for Children

DO NOT COPY OR REPRODUCE
ANY PART OF THIS MOVIE OR SOUNDTRACK

© 1980 LUCASFILM LTD. ALL RIGHTS RESERVED
Printed in Hong Kong. Color by Technicolor Laboratories. Story by George Lucas.

Lucy Moore





NORIYOSHI OHRAI

Japan's Noriyoshi Ohrai, a prolific illustrator who is well known for a series of stunning Godzilla re-release posters in Japan, produced numerous works for the *Star Wars* saga that stretch back to 1978. On the strength of a *Star Wars* illustration he had published in a Japanese movie magazine, Ohrai was asked to submit a number of concepts for the *Empire* poster campaign. His comps were aesthetically varied with different elements and color schemes assigned to each. One, which featured the Millennium Falcon front and center (above center), was re-imagined two years later for a Japanese-dubbed commemorative poster of *A New Hope*.

The Falcon was ultimately featured in Ohrai's final *Empire* illustration (right), which incorporated elements from several of his concepts and settled on a green and violet color scheme. A favorite of many fans, this artwork was used in several international markets, including Australia.



STAR
WARS
THE EMPIRE STRIKES BACK



THE STAR WARS SAGA CONTINUES



Starring
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Executive Producer GEORGE LUCAS Music by JOHN WILLIAMS

DO DOLBY STEREO

THE ORIGINAL SOUNDTRACK



OTHER CONCEPTS

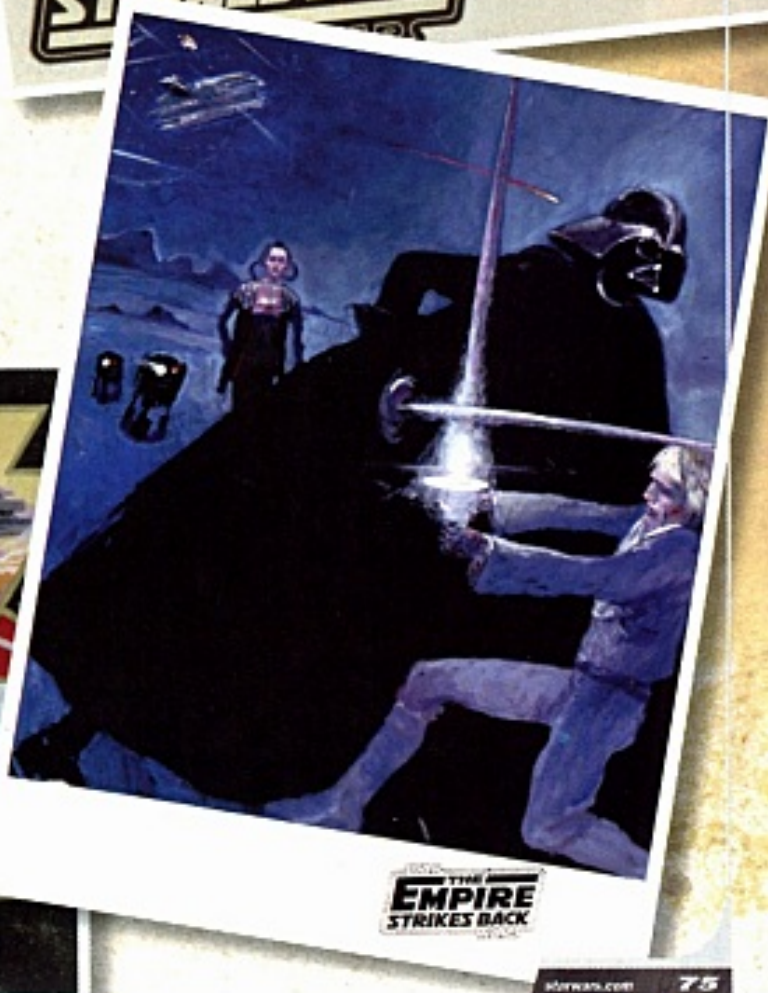
Thomas Chantrell, well known to fans for his stunning *Star Wars* Style "C" poster image, turned in a highly polished illustration for *Empire* as well, this time featuring the warm tones of a Bespin sunset (right). Luke once again dominates the composition as he did in the artist's Style "C" version.

This unattributed concept (below left), which incorporates many of Ralph McQuarrie's preproduction paintings for *Empire*, was probably considered for the British quad release. McQuarrie's stylized Darth Vader graphic at the center was used extensively for production and promotional purposes in England.

Illustrators closely associated with the *Conan the Barbarian* book series were favored by *Star Wars* marketers in the early days—Frank Frazetta was approached for *A New Hope* but had prior commitments that prevented him from submitting a concept. Boris Vallejo was called on for *Empire* and created a wonderful set of Burger King and theatrical premium posters. Artist Sanjulián was also asked to provide a poster sketch as evidenced by this signed illustration found in the Archives (opposite page, lower left).

This unattributed concept (below right) features Vader and Luke locked in combat with Leia looking on. Though it doesn't deliver the formal illustrative style that fans have come to expect from a *Star Wars* poster, it achieves a certain storybook feel with its strong composition and impressionistic style.

The *Star Wars* Poster Book by Stephen J. Sansweet and Peter Winkler is currently available in a limited signed edition at shop.starwars.com.





By Brett Rector

Unleash Your Inner Collector

PLUS, GENTLE GIANT BUSTS UP THE EMPIRE

UNLEASH THE BATTLE PACKS!

One of the things that has always propelled the Star Wars fantasy is the epic proportion of the core struggle between good and evil—after all, Jedi Knights wouldn't be heroes if they didn't have hundreds of battle droids or clone troopers to defeat. It should come as no surprise that army building by 3 1/4-inch action figure aficionados has always been a driving force in the hobby as collectors seek to re-create all the drama of the movies in their own homes.

While the Unleashed 7-inch line is on temporary hiatus—don't fret since it's scheduled to return in Fall 2006—a new and exciting interpretation of the popular collection is poised to hit the shelves any day now in the form of Unleashed Battle Packs. By taking the essence of the characters' raw emotion and exciting poses, this latest addition to the Hasbro Star Wars toy line will add a new dimension to your collection while ushering in a new era of army-building fun.

Each Battle Pack contains four two-inch figures, which, like their larger brethren, are preposed (although a few of them feature some articulation in their necks, shoulders, or waists). Also like the 7-inch line, each sculpt is highly detailed and features some of the most impressive paint schemes seen in a small-scale figure. In short (no pun intended), these figures are impressive, most impressive.

The first wave consists of four packs themed loosely around the Battle of Utapau. The "Commanders" pack includes Obi-Wan and Commander Cody (whether Cody is pre-Order 66 or post is up to you), along with General Grievous and one of his bodyguards. The "Clone Trooper Attack Battalion" includes four of Obi-Wan's clones in different poses. "Battle Droids" consists of a Destroyer Droid, Super Battle Droid, and two regular Battle Droids. "Utapau Warriors" glorifies the resistance fighters who play a much larger "offscreen" role in Episode III and is a cool glimpse into the supporting armies of Star Wars.



WAVE 2 IS ON THE WAY!

But wait—there's more! *Star Wars Insider* has secured a sneak peek at the upcoming Wave 2, slated for early Spring 2006. All we can say is—bring on the Wookiees! There are two themes in the wave: Battle of Kashyyyk and Battle of Felucia. As in Wave 1, the key characters are grouped together while the troop builders are found in their own packs.

The "Kashyyyk and Felucia Heroes" pack consists of Tarful, Yoda, Chewbacca, and Aayla Secura. Yoda's elite clone troopers feature camouflaged scout troopers, led by Commander Bly. "Wookiee Warriors" is sure to be a favorite—these guys are huge! Armed with blasters, rifles, and shields, they are the perfect squad builders. The last pack is Aayla Secura's 327th Star Corps.

Hasbro has hinted that there is a lot more goodness to come for the Unleashed Battle Packs line. Keep reading the pages of *Insider* for more details.





BUSTING UP THE EMPIRE

It's not exactly a celebration of the 25th anniversary of the second movie in the historic saga, but Gentle Giant Studios is on the verge of releasing its fifth series of Bust Ups featuring characters from *The Empire Strikes Back*. In keeping with tradition, each sculpt is exceptionally detailed despite its small size, and the line boasts six figures: the fearsome wampa, Luke Skywalker, Han Solo, an AT-AT driver, a snowtrooper, and Darth Vader. Sadly, Lobot, Lando, and the ugnauts were omitted from the list—but we can always dream!



BUILD YOUR OWN FLEET

Okay, so maybe you can't quite build a complete fleet of starships from *Revenge of the Sith*, but with these new AMT plastic and die-cast metal kits, you will certainly be on your way. Each kit has been expertly detailed and features high-quality pieces, and almost all include moveable parts. Best of all, the kits are very reasonably priced at \$14.99—perfect for budding young model makers and seasoned pros (paint and glue are sold separately). Look for them to begin hitting shelves and e-tail websites just in time for the holidays.

DROID SEPARATIST TANK

Get ready to storm your Kashyyyk diorama with this battle-ready cruiser. The droid tank is the largest kit in the series at 42-plus pieces.

JEDI STARFIGHTER (PLASTIC)

Another new vehicle from *Revenge of the Sith*, the Jedi starfighter is Anakin and Obi-Wan's ship of choice in the Clone Wars. Each kit is comprised of more than 36 pieces, and both include a detailed cockpit, moveable wings, and a flight-display stand.

DROID TRI-FIGHTER

The first of three die-cast vehicles available in the lineup, the droid tri-fighter flies into action against our Jedi heroes high above the planet Coruscant. The benefit here is that the kit comes predecorated and requires no glue to fasten it together. In fact, a screwdriver is included in the box to help fasten the 28-plus pieces. Fans will also appreciate the rotating cockpit, missiles, and flight-display stand.

JEDI STARFIGHTER (DIE-CAST)

Of course, the droid tri-fighter needs an enemy or two to engage in battle—might as well be Anakin and Obi-Wan! The second die-cast set includes versions of both starfighters, and like the droid tri-fighter each comes fully detailed and in no need of glue (yes, a screwdriver is included). Like their all-plastic counterparts, each features a detailed cockpit, moveable wings, and a flight-display stand. Did we mention that there are 20-plus pieces? No? Well, there are. Happy building!





By Pablo Hidalgo and Bonnie Burton

The Iron Chef Of Filmmaking

PLUS, THE WELL-TRAVELED LIGHTSABER DUEL

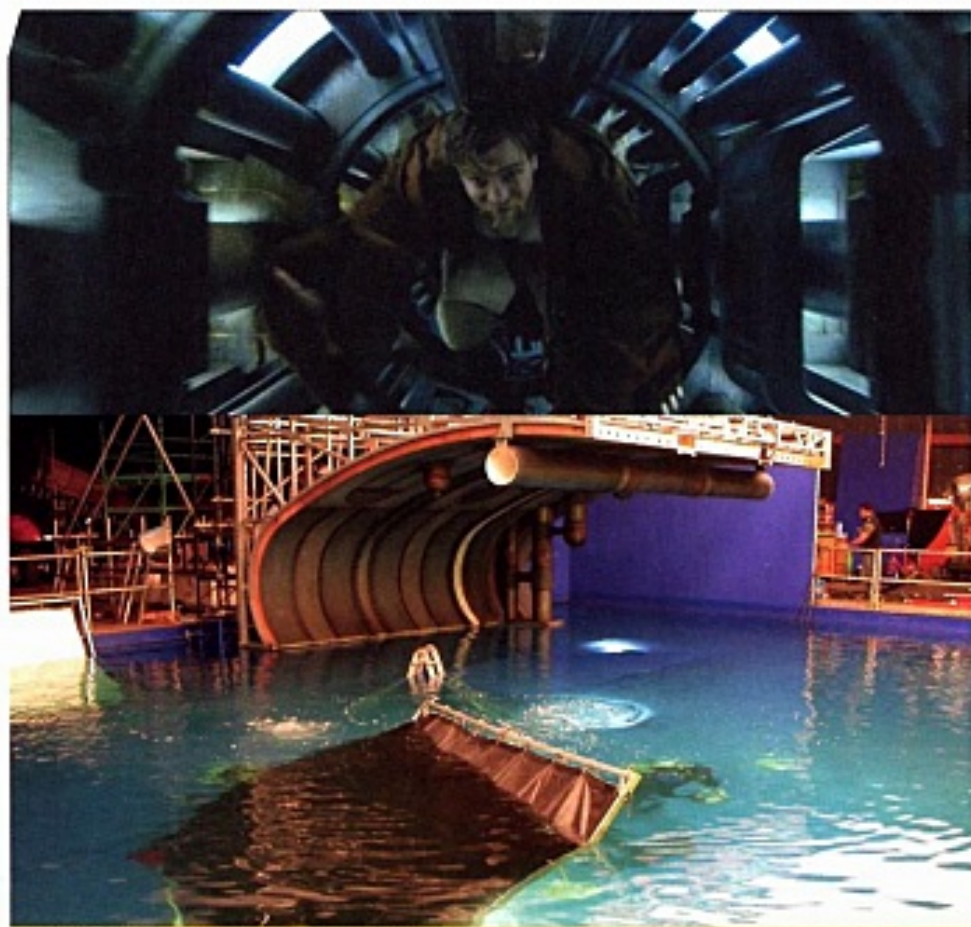
GEORGE Lucas has sometimes likened his filmmaking approach to cooking. A visual gourmand, he likes to keep a number of pots on the elements, sampling from some and flavoring as needed. His approach favors having a countertop full of potential ingredients, improvising his recipe as he goes along.

To fill out that countertop, Lucas often overstocks his workspace—meaning he usually leaves something out of the finished dish. To fans fascinated by alternate iterations of their favorite films, these are the tantalizing abandoned concepts or deleted scenes that eventually find their way onto the DVD.

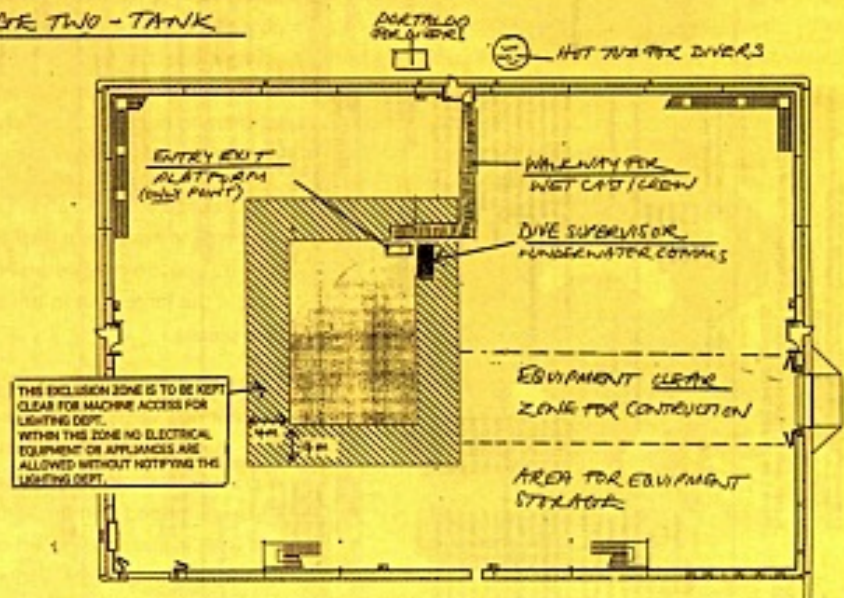
One particular scene that went by the wayside but was caught on the webcam and viewed by Hyperspace members involved shooting a scene aboard General Grievous' cruiser, the *Invisible Hand*, in which both Anakin and Obi-Wan find themselves swimming through a fuel chamber to escape pursuing super battle droids. Actors Hayden Christensen and Ewan McGregor shot the scene in a water tank on Stage Two in Sydney, Australia more than two years ago. Those who were fortunate enough to witness the scene via the webcam certainly knew something was missing from the final cut when our Jedi heroes remained relatively dry during their search for Palpatine.

Instead of cutting to the bridge to introduce General Grievous, the script followed the intrepid Jedi as they worked their way through the cruiser. The elevator antics haven't happened yet. In scene 6, the Jedi encounter Shaak Ti, sitting meditatively on the grimy floor of a wide hallway. There are tears in her eyes as she apologizes to Kenobi for her failure. Six destroyer droids tumble into the hallway, parting to reveal General Grievous and his bodyguard droids. The following is Grievous' original scripted introduction in *Revenge of the Sith*, which was reworked into the cruiser's bridge during the pickup shoot on September 2, 2004.

GENERAL GRIEVOUS: Anakin Skywalker, the "hero with no fear." We've been waiting for you. Frankly, I was expecting someone with your reputation to be a bit...older.



STAGE TWO - TANK





ANAKIN: General Grievous, "Supreme Commander of the Droid Armies," you're shorter than I expected....

GENERAL GRIEVOUS: I'm surprised, Skywalker, for someone with so much intelligence...you walked right into my hands.

ANAKIN: Quite frankly, I was hoping for more.

OBI-WAN (quietly): Anakin, we've got a job to do here, don't upset him.

GENERAL GRIEVOUS: Ah, yes, and General Kenobi, "the negotiator," who doesn't know the meaning of the word intelligence. Your presence, along with Chancellor Palpatine's, has graciously given me more hostages than I could have hoped for.

With his new hostages, Grievous has little need for Shaak Ti. In a cold-blooded display, the droid general stabs her through the heart, killing the beautiful Jedi. Obi-Wan and Anakin stand at rigid attention as the scene has suddenly become much colder and grim. They surreptitiously pass hand signals between them like a major league pitcher and catcher, trying to decide their next move.

Agreeing upon their tactics, they use their blades to cut a circular hole in the floor. The hole was digital, but the sparks were achieved practically with a circle of squibs laid out on the floor by the Special Effects Department. The Jedi disappear below decks before the droids can do anything. Grievous orders his droids to hold fire because he knows what lies beneath.

The Jedi plunge into a filling fuel chamber. "The slightest charge from our sabers will send this ship into oblivion," observes Obi-Wan. "That's why they've stopped shooting." (When shot, the line was altered slightly and Anakin was given half of it).

The threats begin to pile on. Six super battle droids wade into the fuel pool. A sparking, arcing set of dischargers mounted atop the power generators represents the upper limit that the fuel can reach before the whole room explodes. Anakin and Obi-Wan swim through the fuel, sparring with remarkably buoyant battle droids. Skywalker finds an escape vent, and the Jedi crawl through, into a network of pipes.

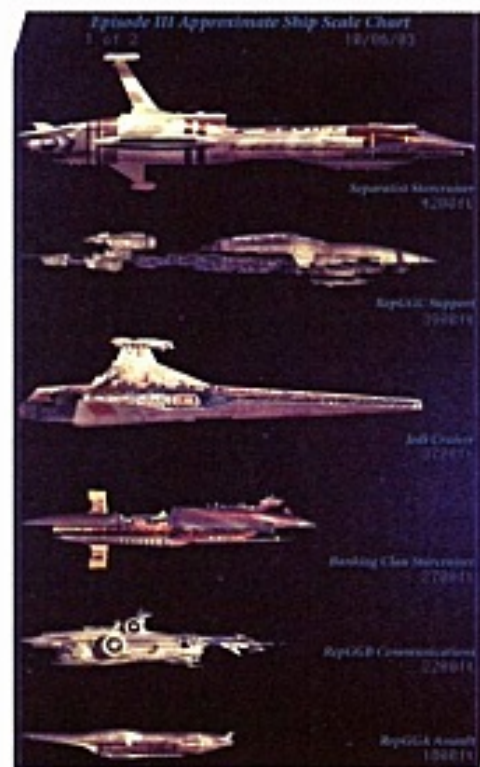
The generator room was shot in the water tank of Stage Two on August 14 and 15, 2003 with the vent-shaft scenes shot on August 15. Calling the water something exotic like "starship fuels" helps the suspension of disbelief in one regard—the crawl through the vent shafts manages to completely dry the soaked Jedi.

Obi-Wan Kenobi and Skywalker emerge into a corridor, slamming the vent shut behind them. Anakin seals the hatch shut with his lightsaber.

This hallway scene was shot on the first day of principal photography, June 30, 2003. (An image of it was revealed in "Jedi Dispenser," one of the Before the Helmets published on Hyperspace.)

Skywalker then teases his former master on the number of life-saving scenarios each of the Jedi has weathered. Questioning Skywalker's math, Obi-Wan says, "No! Twenty-eight to thirty-nine. That mess on Cato Neimoidia doesn't count." As fans can recall, a variation of this line was moved instead to the Senate landing platform scene.

As they make their way down the corridor, some destroyer droids come rolling behind them, leaving us back in familiar territory in a scene that survived to the final edit.



THE SPACE BATTLE ON PAPER

Depending on the nature of the film, a shooting script can either be considered the firmest of foundations upon which to build a movie or a rough sketch of what the end product will be. For George Lucas, who has remained true to his documentary roots, the script is a recipe of possibilities—a list of raw material to shoot, material that will be distilled and modified in postproduction. As such, the differences between the shooting script and the finished movie can often be very illuminating.

Although anyone who was asked at the time hedged their answers, the 2003 shooting script was clearly labeled *Revenge of the Sith*. Since we

all know how easily titles can change and also what happened the last time a *Star Wars* movie was called *Revenge*, it was prudent to avoid promising the title of the film at that point.

Following tradition, the script begins with a rollup, crawling toward infinity:

War! The Republic is crumbling under the brutal attacks by the Separatist leader, Count Dooku. There are heroes on both sides. Evil is everywhere.

In a stunning move, the dreaded Separatist General Grievous has swept into the Republic capital and kidnapped Chancellor Palpatine, leader of the Galactic Senate.

As the Separatist Droid Army attempts to flee the besieged Capital with their valuable hostage, two Jedi Knights lead a desperate mission to rescue the captive Chancellor...

From there, the script makes specific mention of panning left to a Separatist star cruiser. Two Jedi fighters lead the camera into the fray. Unlike in the finished film, the action first cuts into Obi-Wan's cockpit, where he laments, "Flying is for droids!" There's a brief introduction of Anakin before the Jedi are tossed into danger right away: Four Federation drop fighters attack!

In this early stage of development, the droid drop fighters described the disc-shape design of what would eventually become the droid gunships seen on Kashyyyk. During the harried dogfight, Anakin grins at his own display of gunnery, saying, "We got him, Artoo!" That's a line that would be reassigned in the edit to a spinning maneuver that demolishes pursuing rockets that were dogging Skywalker's fighter.

All the Jedi starfighter action with Hayden Christensen and Ewan McGregor was shot one pilot at a time in a single cockpit. Much of it was wildline adlibs. George would read out lines over a microphone to the actor, who would then repeat or embellish them to form a grab bag of cockpit chatter material to use in editorial.

Once the drop fighters are taken care of, we move onto plot concerns. Obi-Wan and Anakin try to find the command ship, the one holding Chancellor Palpatine and his Jedi protector, Shaak Ti. "She's the most cunning of the Jedi," Kenobi describes. "She's even shown me a few tricks." The signal is found aboard a command ship "crawling with vulture droids."

As seen in the movie, the clone fighters provide backup for the Jedi as they battle the cloud of vulture droids, but the script is more verbose in the telling. Anakin and Obi-Wan squawk out piloting directives like, "Ten Vulture droids straight ahead, coming down the left side," and so on—



chatty material that would be excised in the final edit. We think Ewan's favorite aside was, "No, no, nothing too fancy," to his astromech droid. When he got to see the edit of the space battle months later, he smiled at that one. In the film, it's the tri-droids that prove more of a threat to the clone pilots, but in the shooting script, the Jedi get their share of the dogfighting action.

In the animatics of the space battle, the ship mixes changed with each iteration. Early on, a veritable fountain of Separatist cruisers blasting off from Coruscant would form a major and dramatic "landmark" in the space battle, quite literally expressing that a Separatist force was attempting to escape from the capital. Other interesting versions featured the clone V-wings in place of the ARC-170 fighters, giving them considerably more screen time and pitting them in battle rather than just escort duty.

Initially, the Republic space fleet was to benefit from a more diverse assortment of capital ships. Reference documents from early on in production identified four warships for the good guys. The

familiar Jedi Cruiser (later dubbed a Venator-class Star Destroyer in the Expanded Universe) was joined by a Republic GGC support ship (which switched sides and became a Commerce Guild cruiser), a Republic GGB communications ship (which was cut altogether), and a GGA assault ship (which was shrunk down, remodeled, and became a vehicle gunboat on Utapau).

"All right, engage...and hurry," says Obi-Wan. "These droids are all over me like a rash." The dogfight intensifies as the starfighters weave their way through the cluttered backdrop, cutting through narrow trenches and conning towers of a donut-shaped Federation battleship.

The buzz droid sequence happens mostly as scripted, though the obscuring of Obi-Wan's viewport is due more to smoke than any frosted-over coolant leak. In the script, Artoo's engagement with a buzz droid is more offense than defense as the little astromech actually fires a cable to snag one of the droids hounding Kenobi's ship and drags him over, releasing him to drop into oblivion.

Though the cockpit sequences were shot in Sydney, the full-size Jedi starfighter found its way to ILM's shooting stages for the R2-unit close-ups. These were shot practically with digital buzz droids and appendages added to the shot. R4-P17's rude decapitation was also shot as a practical element.

The ships slide into the hangar bay just as we see in the movie. Upon exiting, Obi-Wan orders Artoo to "find Shaak Ti and the Chancellor." Her signal is coming from nearby. This dialogue was changed when Shaak Ti was eliminated from the opening of the film, necessitating a reshoot in Shepperton (shot on Thursday, August 26, 2004—more than a year after the initial shoot). The Jedi then exit into a hallway—the first scene shot for Episode III—and tell Artoo to wait for them. This was repositioned back in the hangar bay in the final edit. The gag of throwing Artoo a comlink would not enter the story until much later, during additional photography.



ONLINE CHAT: MATTHEW WOOD

Because it's been a while since we've visited the world of Hyperspace online chats, we here at *Insider* felt it was time to bring you another excerpt. To celebrate the release of the *Revenge of the Sith* DVD, we felt it only appropriate to welcome Matthew Wood, the Supervising Sound Editor for the *Star Wars* prequels and the voice of the unforgettable General Grievous, into the fray.

Wood joined Skywalker Sound in 1991 as a specialist, incorporating emerging technology into the traditional editorial model. He worked as a Supervising Sound Assistant on *The Young Indiana Jones Chronicles* series and also worked on such films as *Radioland Murders*, *Con Air*, *Mission: Impossible*, and *Titan A.E.* He also served as the Supervising Sound Editor on *The Phantom Menace*, *Attack of the Clones*, and *Revenge of the Sith* as well as supervising the remastering

of the sound for the *Star Wars* trilogy for its 2004 DVD release.

In addition to his sound work, Wood is an actor, having studied at the American Conservatory Theater. In *Star Wars*, he has played the roles of Bib Fortuna and Ody Mandrell in Episode I, Seboka and Magaloof in Episode II, and most notably General Grievous in Episode III. Wood is also one of several notable *Star Wars* VIPs who have joined the blogging community with his Whaaaaat's the situationnnnn...Captainnnnn? blog, which can be read at blogs.starwars.com/matthewwood/.

How, exactly, did you get the chance to give the General a voice? I know you're a sound editor and get to make important decisions, but surely it can't be that easy to get such a large role....

MATTHEW WOOD: I was involved in the sound processing of Grievous' voice, which we had to do before we even picked an actor. So myself and Chris Scarabosio were asked to come up with that process. Rick McCallum put out a casting package in L.A., Sydney, and London, and we were asked to apply the process to each candidate's audition, which involved pitch and ring modulation.

So I had been processing these voices involving the same scene—the one on the bridge with Anakin, Obi-Wan, and Artoo—and Chris encouraged me to give it a shot myself. After I did one, I used an anonymous name and sent it in with the rest of the auditions. And George picked it.

Do you feel the portrayals of Grievous in the Clone Wars cartoon and Revenge of the Sith match up? Because in one version, he's this feared Jedi killer, and in the other, he's referred to as a coward.

MW: I guess he was a little freaked out after getting his chest crushed by Mace Windu. He became a little bit more apprehensive about the Jedi after that.

What's the weirdest sound you've ever recorded for a Star Wars movie?

MW: The sound that was used to create the Geonosians—the crowd and the individual cries—was part penguin mating call and part fruit bats fighting over a banana.

How did your training at ACT aid you in creating the General's voice, especially his accent, which sounds Slavic to me?

MW: One, it gave me the confidence to actually submit an audition. I knew George was going to hear it, so I wanted it to be good. I had done

some voicework at ACT, and I had just spent some time on vacation going to Prague and also Moscow and St. Petersburg. I liked that accent. George also mentioned when he was talking about the character that [he] was slightly vampiric, so I kind of went for that. There's some Bela Lugosi in [there for good measure].

What format did you use to collect sound elements on locations? Did you go with DAT, or did you use any of the newer methods like recording on a Hard Drive for instance?

MW: We record the production sound with a Zaxxon DVA as well as a Fostex PD6. I record my sound effects with a Sound Devices 744T.

Who besides you auditioned for the voice? Were there any notable actors?

MW: Bruce Spence auditioned, and Gary Oldman did a reading.

Do you have any outlandish memories from Celebration III?

MW: Working for Lucasfilm for 15 years behind the scenes, I wasn't expecting any fan response. I thought I would just go to the show and talk about sound. But there was a picture of me in the program book, so people knew what I looked like. When I got off the airplane at Indianapolis, I was mobbed by like 50 people. It was so surreal.

Some actors get to keep souvenirs from the movies they worked on. Since your character was computer generated in Revenge of the Sith, did you manage to get your hands on anything? What about other movies you have been involved with?

MW: I'm digital, so I got to take home a hard drive. I had an admirer at Celebration III make an action figure of me, but not as General Grievous.

What was it like going in and recording for Grievous on the Revenge of the Sith video game? Any interesting experiences?

MW: I did two separate sessions. One for the Revenge of the Sith game and one for Battlefront II. They wrote some very good taunts for me, so it was fun to do that. And I did every type of death vocalization you can imagine. Being a gamer myself, I was excited to have those opportunities.

What was the inspiration for the voice of Boga? Mammal? Reptilian? Avian? Did her movements or voice come first?

MW: The voice stuff is mammal and avian, so you could say we kind of went nontraditional. That was all Ben Burtt, by the way. The Foley department did the movement—they had a lot of fun scraping things against metal and dirt.

What was it like portraying Bib Fortuna at the Podrace in Episode I?

MW: For one, it was the first time I met John Knoll. As for the process, it involved about five hours of makeup time, it was all shot against greenscreen, and Jabba the Hutt was played by a lightstand. It was pretty amazing to see myself comped into the scene immediately. They had it up on a monitor, so I could see where I was going to be.

Any cool upcoming projects that you are working on that you can tell us about?

MW: I'm currently working on Steven Spielberg's Munich, being postproduced at Skywalker Sound.

Do you collect all things Grievous, or do you just pick up the things that you like the most?

MW: I don't actually have anything Grievous. However, the one thing I would like is the Sideshow Collectibles 1/4-scale statue. And if [Hasbro] ever made a Grievous voice changer, I'd want that, too.

STAR WARS WEBSTRIPS ON HYPERSPACE

If you're a first-generation Star Wars fan, you may remember flipping open your newspaper each day to read the earliest post-Death Star exploits of Luke, Han, Leia, and Darth Vader.

If you don't know what a newspaper is or can't make your way to a time machine, you'll be happy to know that starwars.com Hyperspace features four simultaneous story lines based on the ever-expanding Star Wars universe. Not only does this include the best and rarest story lines from the 1979 through 1984 newspaper strip created by such notables as Archie Goodwin, Al Williamson, and Russ Manning, but it also features Pablo Hidalgo's adaptation of the short story, A Hunter's

Fate: Greedo's Tale, along with all-new original tales by Paul Ens and artist Tom Hodges, including Evasive Action: Recruitment, which recently began on starwars.com Hyperspace and is the follow up to Reversal of Fortune. Set shortly after Revenge of the Sith, Evasive Action follows Drake Lo'gaan, Zonder, and Ekria—three young survivors of Order 66—as the Emperor, Darth Vader, and a young Inquisitor-in-training Tremayne pursue them. Presented here for the first time are some of Hodges' concept sketches for some new characters and wardrobe to be featured in the series.

Log onto starwars.com/Hyperspace each day to check out all out the webstrip action!



EVASIVE ACTION



GAMBLER'S WORLD



A HUNTER'S FATE: GREEDO'S TALE



THE BOUNTY HUNTER OF ORD MANTELL



REVERSAL OF FORTUNE



DARTH VADER STRIKES



EVASIVE ACTION: RECRUITMENT CONCEPTS



GALACTIC GALLERY

Once again, *Insider* presents an amazing showcase of concept art that helped George Lucas bring his cinematic visions to life.

Wookiee Elder (1)

Sang Jun Lee illustrated the ornate walking stick of this Wookiee elder, which was rendered as a practical prop for Episode III.

EG-9 Concept (2)

When the Republic Cruiser landed in the Trade Federation battleship hangar, a brief scene was going to show two droids chatting about the new arrival. Doug Chiang and Jay Shuster tagteamed on this design for EG-9.

Inspection Tour (3)

In this storyboard illustration by Ed Natividad, Obi-Wan Kenobi finds the Kaminoan cloning procedure very impressive.

Gunship Down (4)

Geonosian fliers atop alphas hound a doomed Republic gunship in this concept illustration by Doug Chiang.

Ravaged Mygeeto (5)

Stephan Martinière captures a dramatically despoiled Mygeeto landscape in this early concept piece, illustrated in 2002 when Mygeeto was known simply as "Crystal Planet."

Wan's Duds (6)

All of the Podracers had racing wardrobe specifically designed for them, even if it went unseen in the finished film. Here are concepts for Wan Sandage's high-speed gear.



Sang Jun Lee
Wookiee Elder
Walking Stick
Concept #1



Doug Chiang
Jay Shuster
EG-9
Concept #2



VOL. 16

BANTHA TRACKS

BY THE FANS,
FOR THE FANS

DROID DOMES

Crocheted Caps Warm Heads—and Hearts

Reynalyn Camoras credits an interactive R2-D2 with getting her started crocheting her first cap patterned after the iconic *Star Wars* droid's dome. Weeks later, after considerable trial, error, and unraveling, she completed her first hat following the basic size and proportions of Hasbro's interactive R2-D2.

The work comes more quickly for Camoras now, and she has since crocheted many droid hats, donating a number of them for good causes.

"I don't know the exact time in hours and minutes," says Camoras of her invested time per cap. "I can complete a hat in the time it takes to listen to commentaries on two DVDs."

Camoras has been a fan of the "overweight glob of grease" since she first watched a *Star Wars* film, and she has discovered since that there are many other dedicated fans of the droid in the *Star Wars* community. The good causes to which she has donated her caps include organizations that give hats to kids who have had chemotherapy. Recently, Camoras donated one of her hats to an eBay auction to benefit the American Red Cross hurricane relief fund.

"Thanks to Dustin Roberts of R2D2Central.com, who promoted it on three websites, the auction for the American Red Cross hurricane relief fund went extremely well," recalls Camoras. "Fifty-six bidders drove the final bid to \$510!"

The hats attract attention and comments whenever they are spotted on the streets and at large conventions.

"My favorite comment about the hat came from a woman at Comic-Con 2004," says Camoras. "She ran up to me and said, 'Did you make that yourself? That is cool, if disturbing.'"

Camoras says she's looking forward to the exclusive Hasbro droid five-pack so that she will have plenty of reference models for making more droid hats, but she has already branched out to crocheting R4-P17, Obi-Wan Kenobi's loyal droid from *Attack of the Clones*.

"I'd like to make Biggs Darklighter's gloriously ugly R2-Q2 as well as every droid that was blasted off Queen Amidala's ship during the escape from Naboo," says Camoras. "I'll never make R4-G9 (Obi-Wan's droid in *Revenge of the Sith*). Who the Mustafar selected that hideous noncolor?"

Camoras is a member of the San Diego *Star Wars* Society and sometimes donates caps to the club for their prize baskets. Fans who hope to receive their own R2-D2 or other *Star Wars* droid hat can stop by the Society's booth at San Diego Comic-Con International next summer and enter the drawing.

"I've also learned that, despite what happened to Anakin in losing his humanity figuratively and literally, many fans harbor a deep desire to be part droid," concludes Camoras.



^ Reynalyn Camoras (left) and her sister, Roxanne Camoras, model R2-D2 caps in the *Star Wars* Pavilion at San Diego Comic-Con International 2004. Photo by Kristen DeVille



^ Camoras had the idea for crocheting droid dome caps after setting a regular skull cap on an interactive R2-D2. She noticed how well the cap fit his dome and then modeled her new creations after the interactive droid's proportions. Photo by Reynalyn Camoras

FAN.TASTIC



< An Encore of Clones. Daniel Logan (young Boba Fett, *Attack of the Clones*) poses with members of the 501st Midwest Garrison during the Ravinia Festival in Chicago. Logan narrated an evening of John Williams' *Star Wars* music, performed by the Chicago Symphony Orchestra and conducted by Erich Kunzel.

Logan was introduced to members of the Garrison, including the "littlest clone" Katiyn Schwarz. From left to right: Scout trooper (Jim Tampa), Princess Leia (Quincy Newkirk), Darth Vader (Rich Market), TIE Pilot (Joseph Flores), Logan and Katiyn Schwarz, Sandtrooper (Chris Spica), and a Jedi (Chris Schwarz). Photo by Christine Schwarz

Members of the 501st proved useful throughout, providing ambiance before and during the performance, helping with the maestro's autograph line, and coming on stage to dance for the symphony's encore performance of *Cantina Band* with Logan leading the steps.

"All in all, this was one of the most fun events in the Midwest Garrison's history," says Kathy van Bouningen, Midwest Garri-



^ San Francisco Fan Force—First in the Presidio. Over the months of July, August, and September, Industrial Light & Magic, LucasArts, and Lucasfilm Ltd. moved into their new offices at the Letterman Digital Arts Center in San Francisco's Presidio. On July 23, almost beating the first wave of movers, the San Francisco Fan Force (SFFF) held its monthly meeting in the public park that is part of the LADC grounds. Members of the SFFF are pictured here at the Yoda fountain just outside one of the Lucasfilm buildings at the complex. Photo by Matt Tolosa



^ Star Wars Fan Club of Guadalajara hosted an exposition of *Star Wars* toys, displays, and seminars this past July in Guadalajara, Jalisco. Here, a young fan shows Darth Vader his own Sith lightsaber. Photo by Miguel Campos

THE SITH ARE IN THE MAIL

In these days of e-mail and digital files, it's a refreshing change to find works of Star Wars art on the Bantha Tracks desk in the stack of daily mail. Uniquely individual talent, whimsy, and humor are on display on envelopes from around the world. Star Wars fans can be as creative when they are decorating their mail as when they are designing their costumes or producing fan films.

Keep making our day and keep those envelopes coming! See our **new address** and submission guidelines on the last page of Bantha Tracks.



Twelve-year-old Lillie Noe of Dallas, Texas, drew this sketch for her brother Robert, stating that he is a huge Star Wars fan. "If you put this sketch in Bantha Tracks, please mention him," writes Lillie. "I loved Episode III and I felt like I should contribute something, so here it is."



"When I read that you wanted Darth Vader art and you mentioned envelopes, I could almost hear a voice saying, 'Draw. It is your destiny,'" writes Tommy Benefield of Pearl, Mississippi. "So I submit this envelope in hopes of seeing it published in my favorite magazine, *Star Wars Insider*." This postal masterpiece is certainly worth printing, Tommy. Thank you.

LWON-LEWIS



Tattoo artist Weldon Lewis of San Antonio, Texas, sent his envelope fully inked. Great job, Weldon!

Bantha Tracks
P.O. Box 10228
San Rafael, CA
94942

> Bonnie Burton, content provider for starwars.com, created these great examples of envelope art for the Star Wars Kids' page (starwars.com/kids/activity/crafts/) in "Envelopes from the Dark Side." It's good to see that Bantha Tracks ranks right up on her mailing list with Master Yoda.



MASTER YODA
Swamps of Dagobah



> Zachary C. Hartong of Fairborn, Ohio, managed to get an entire bantha in the mail.



Bantha Tracks, c/o Mary Franklin
Lucasfilm, P.O. Box 10228
San Rafael, CA 94942



FIRST CLASS MAIL



OK Luke



Dad let's go
- Luke



- Alex



NO! NO! NO!
YOU MUST
BANTHA TRACKS
P.O. Box 10228
San Rafael, CA
94942

< No return address, nothing inside, yet somehow this very entertaining envelope made it to Bantha Tracks. Glad to see Luke and his dad have made amends and can head to the cantina together.

THE WAY WE WERE

Matthew Wood

It's not every day you get to see General Grievous sporting a belt featuring the seven dwarves plus a Star Wars T-shirt to boot. Matthew Wood, supervising sound editor at Skywalker Sound, is shown here visiting Disneyland as a five-year-old, long before he would perform the voice for the sinister General Grievous in Episode III *Revenge of the Sith*. Already a fan of Star Wars when this picture was taken, Wood remembers first watching *A New Hope* in his local mall theater.

"It was the same movie theater that played *The Rocky Horror Picture Show* during the evenings," recalls Wood. "I remember hearing the employees remarking that more people were dressed up at the Star Wars show."

In addition to the Hildebrandt Star Wars poster-art T-shirt in this photo, Wood says he sent away for the prerelease Boba Fett figure to add to his collection.

"I remember thinking that George Lucas himself was sending out every one of them from this mythical place that he was from," laughs Wood.

Wood demonstrated an affinity for sound at a very young age, listening to the Star Wars soundtrack before he went to see the movie. He claims that the Star Wars films absolutely influenced his career choice.

"I was an amateur filmmaker in college and also worked at a THX theater as a projectionist in high school," says Wood. "I had a high regard for the Lucas 'touch.' I think other fantasy films of that era like *DragonSlayer* and *Conan and Excalibur* also made me want to work on building another world."

To the five-year-old Matthew Wood, which would have won out: Disney or Star Wars?

"Well, if Mickey had a lightsaber...maybe Disney. But it was Star Wars all the way."



"What's the situationnn...mom?" Matt Wood, age five, on a visit to Disney's Magic Kingdom. The future voice of General Grievous was a fan even then, sporting a classic Star Wars T-shirt to the theme park.

EDITORIAL

Kenobi Takes Solo in Six



Can a quiet-mannered Jedi Knight wearing a plain brown robe attract more attention than a smart-mouthed smuggler with a low-slung blaster holster?

Apparently so.

There is always a lot of voting for the Top Ten favorite *Star Wars* categories in each edition of *Bantha Tracks Online* (www.starwars.com/hyperspace/member/banthaonline/). Even considering the typically high participation, the number of recent responses was remarkable as we voted for favorite quotes and characters from each movie of the *Star Wars* saga.

The polls for the favorite *Revenge of the Sith* quotes wrapped just before this print deadline, and, as an ardent Han Solo fan, it pains me to say we have a new *Star Wars* galaxy champion. Up until this last vote, Solo held a commanding lead with more favorite quotes than any other character. His pithy outbursts like "I know" and "Never tell me the odds" have been repeated by fans for a generation. In *A New Hope* and *The Empire Strikes Back*, Solo definitely had the good lines, followed closely by Leia, the Princess of To-The-Point.

So who has come out ahead of Solo? Obi-Wan Kenobi. The Jedi Master has some great one-liners of his own, such as "Hello there" and "Why do I get the feeling you're going to be the death of me?" In addition to the quick quips, he also delivers what fans consider some of the pivotal lines of the saga: "You were the Chosen One! It was said you would destroy the Sith, not join them! Bring balance to the Force, not leave it in darkness!" and, of course, "The Force will be with you. Always."

Back in 1998, *Star Wars Insider* took a reader's poll to find out who was their favorite character of all time in the movies. This was after the *Special Edition* theatrical release of the first trilogy but before *The Phantom Menace* appeared onscreen. The favorite character back then, as reported in *Insider* #38: Han Solo.

I never thought it possible that any character, no matter how great he looked in Jedi boots, could replace Solo as the favorite of the saga, but it's happened. The prequels really do change everything.

In 1998, *Insider* reported the top 20 favorite characters. Here were the top five:

5. Princess Leia
4. Darth Vader
3. Luke Skywalker
2. Boba Fett
1. Han Solo

Where was Obi-Wan Kenobi back then? In 13th place, behind Wedge Antilles and Goldenrod.

We reported the top 15 characters, post-prequels, in *Bantha Tracks Online*. Here are the top five:

5. Yoda
4. Han Solo
3. Luke Skywalker
2. Darth Vader/Anakin Skywalker

1. Obi-Wan Kenobi

Maybe I'll have to concede and place that great Obi-Wan Unleashed figure from *Attack of the Clones* next to the Han Solo Unleashed on my desk. In the end, I guess two heroes are better than one.

Read all the quotes and all the Top Ten results, and vote with *Bantha Tracks* online, published every other Tuesday on starwars.com. Read about crazy fan antics, see pictures of your talented and interesting *Star Wars* friends and family, learn how to get yourself in the newsletter—and maybe, just maybe, get something sent to you from the editor's desk (if you send in something that makes us laugh). *Bantha Tracks Online* is one of the exclusive perks for Hyperspace members. Go to www.starwars.com/hyperspace/member/banthaonline/ and see how to make Tracks online.

Get in Tracks!

Mary Franklin
Mary Franklin
Editor, *Bantha Tracks*



Bantha Tracks Submission Guidelines

Any original art, envelope art, comics, illustrations, news, stories, meeting information, or any materials voluntarily submitted becomes the property of *Bantha Tracks*. No compensation will be given for voluntary submissions, and there is no guarantee of publication. Submissions to *Bantha Tracks* will not be returned. Each submission must include the creator's name, age, contact information, date the work was created, and a statement that the work is original, created by the person submitting it, and that the person is a member of Hyperspace: The Official *Star Wars* Fan Club.

Please note new *Bantha Tracks* email address! Send electronic files to banthatracks@starwars.com, or send your snail mail to *Bantha Tracks*, c/o Mary Franklin, P.O. Box 29901, San Francisco, CA 94112.



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COLLECTOR'S PICKS

#1



Name: Carol Ann Alves (with husband Jim)

Job: Retired so am now cataloging my Star Wars collection.

Collecting Star Wars since: 1983

Favorite area of collecting: Exclusives, limited-editions, M&M Holiday ornaments

Favorite Star Wars collectible: Two pieces of the Return of the Jedi Death Star movie prop that was blown up



#3



#5



#4



#2



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#3 Darth Vader Nutcracker \$359.99

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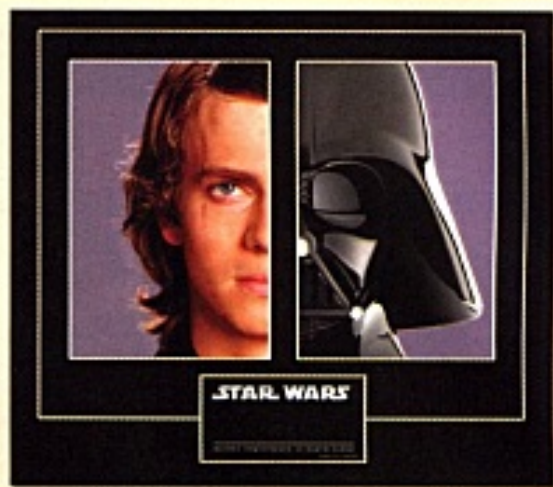
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D

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Standing approximately 6 inches tall, the M-Pire's villains have never looked so sweet! ☺

G Boba Fett Ceramic Cookie Jar \$59.99
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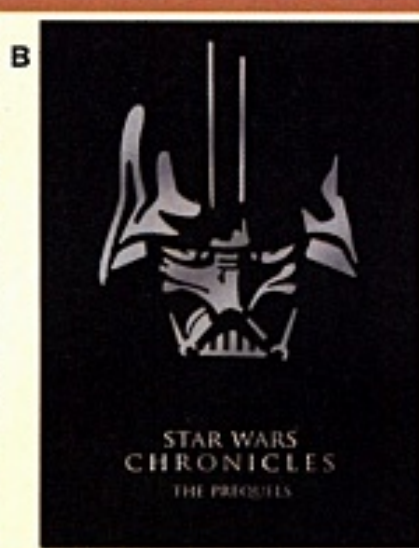
H Exclusive Holiday Darth Vader Action Figure \$14.99
Darth Vader bares his true colors in this decidedly Sith-inspired 2005 holiday action figure. ☆



HOLIDAY GIFT IDEAS



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B



C



D



F



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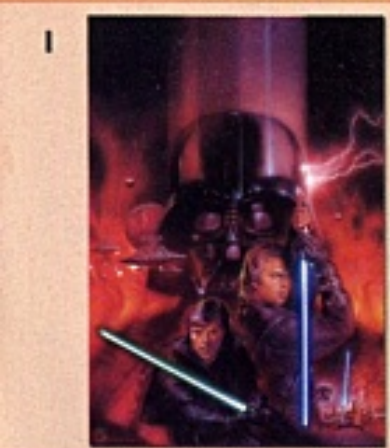


G



H

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D Clone Trooper Cookie Jar \$59.99 ☆

E Episode III Kotobukiya Anakin Skywalker \$99.99

F Framed Film Cell from Star Wars: A New Hope \$69.99

G Limited-Edition Lord Vader Watch (with glowing eyes and flame feature) \$135.00

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I Star Wars Comics Companion \$19.95

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